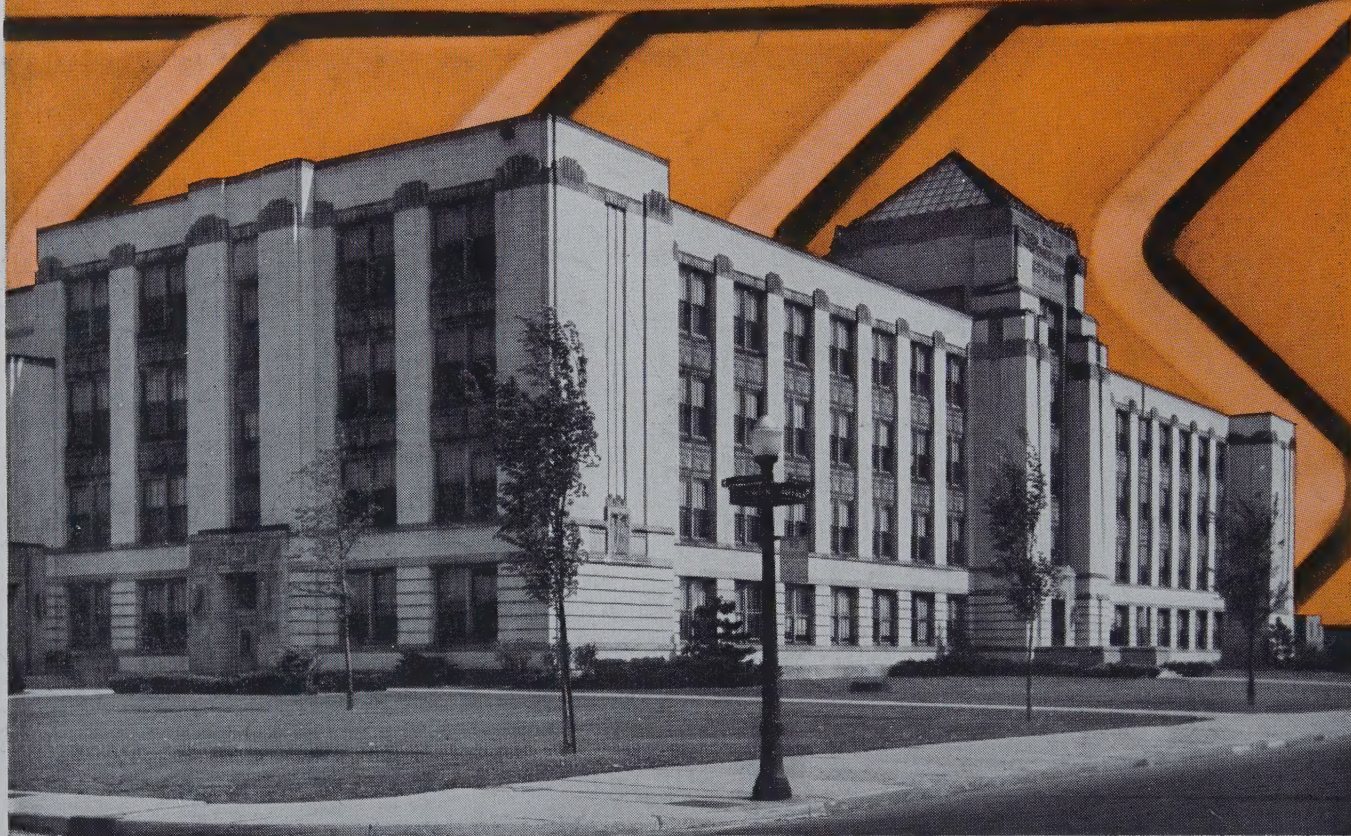


E S I G N
 LADUGÅRDSGÄRDET
 ÖSTERMALM
 NEDRE
 NORR
 MALM
 STADS
 HÖRMÉN
 Slussen
 PENNY POINTS
 Södra Berggården
 AVGVST
 1941

A black and white photograph of a modern, multi-story apartment building with balconies, situated on a hillside. A person is walking on a path in the foreground, and a street lamp is visible. The text "AVGVST 1941" is overlaid on the left side of the image.

A black and white photograph of a modern, multi-story apartment building with balconies, situated on a hillside. A person is walking on a path in the foreground, and a street lamp is visible. The text "AVGVST 1941" is overlaid on the left side of the image.

FOR THIS SCHOOL... *Positive Protection* WITH ANACONDA THROUGH-WALL FLASHING



**This copper flashing is easy to install,
efficient and positive, yet relatively inexpensive**

Made of 16-oz. copper, Anaconda Through-Wall Flashing offers these clean-cut advantages:

1. The $\frac{1}{32}$ " high zig-zag corrugations provide superior bond with the mortar in all lateral directions.
2. An integral dam throughout each length gives complete drainage in the desired direction. *This flashing will drain itself dry on a level bed.*

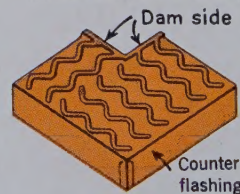
3. The flat selvage permits neat, sharp bends for counter-flashing or locking to adjacent sheet metal without distorting the flashing or interfering with free drainage.
4. Anaconda Through-Wall Flashing is easily locked endwise even with the edges bent, merely by nesting one or two corrugations. Such joints are water-tight because of the raised corrugations.



4172

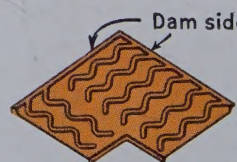
Beautiful new Kensington High School, Buffalo, New York, completely protected by 3500 pounds of Anaconda Through-Wall Flashing and an unusual batten-seam type Anaconda Sheet Copper roof on its tower. Daniel G. McNeil was the supervising architect for the Board of Education; Joseph A. Sanders & Sons, Inc., Buffalo, the sheet metal contractor.

INSIDE CORNER FLASHING



*Standard inside corner flashing unit.
Dam on inside, drains out.*

OUTSIDE CORNER FLASHING



*Standard outside corner flashing unit.
Dam on outside, drains in.*

Anaconda Copper

THE AMERICAN BRASS COMPANY—General Offices: Waterbury, Conn.
Subsidiary of Anaconda Copper Mining Company
In Canada: ANACONDA AMERICAN BRASS LTD., New Toronto, Ont.

Clyde R. Place, Consulting Engineer. Member of American Society of Heating and Ventilating Engineers; Board of Governors, New York Building Congress. S. B., Mechanical Engineering, Massachusetts Institute of Technology.



"An ideal heating system is one that insures comfortable occupancy at all times, no cold or hot 70°", writes Clyde R. Place. "This means a heat source that is in continuous operation and whose heating output is varied with external temperatures and wind conditions. The modern type of steam heating system, with an effective control, fully accomplishes this result. I have found comfortable occupancy to exist in all the latest buildings in which my design of steam heating with its control has been installed."

Clyde R. Place has specified "Controlled-by-the-Weather" Webster Moderator Systems of Steam Heating for several outstanding structures, one of the most recent being the modern office building for Aetna Casualty & Surety Company at 151 William Street, New York. Completed in 1940 and operated through the winter of 1940-41, this installation has demonstrated how splendidly modern steam heating operates in coordination with central *winter* air conditioning.

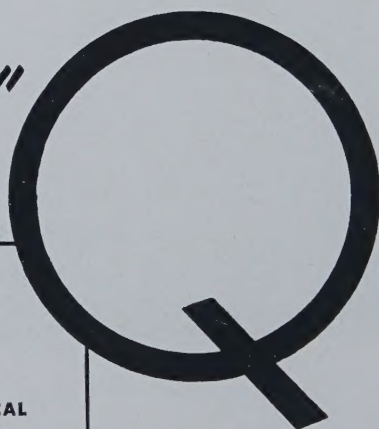
WARREN WEBSTER & COMPANY, Camden, New Jersey
Pioneers of Vacuum System of Steam Heating
Est. 1888 : : Representatives in 65 U. S. Cities

STEAM Heats
America

© 1940



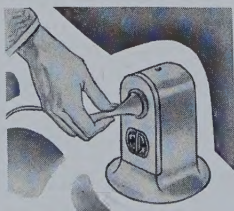
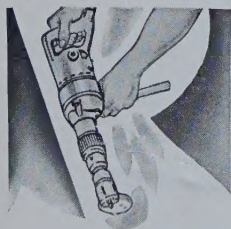
"QUICK-IN"



-FLOORS

"Quick Change"

IS THE Q-FLOOR ANSWER WHEN ELECTRICAL
OUTLETS ARE NEEDED ANYWHERE THIS YEAR,
NEXT YEAR OR ANY YEAR AFTER.



FROM THIS... .. TO THIS
in a matter of minutes!

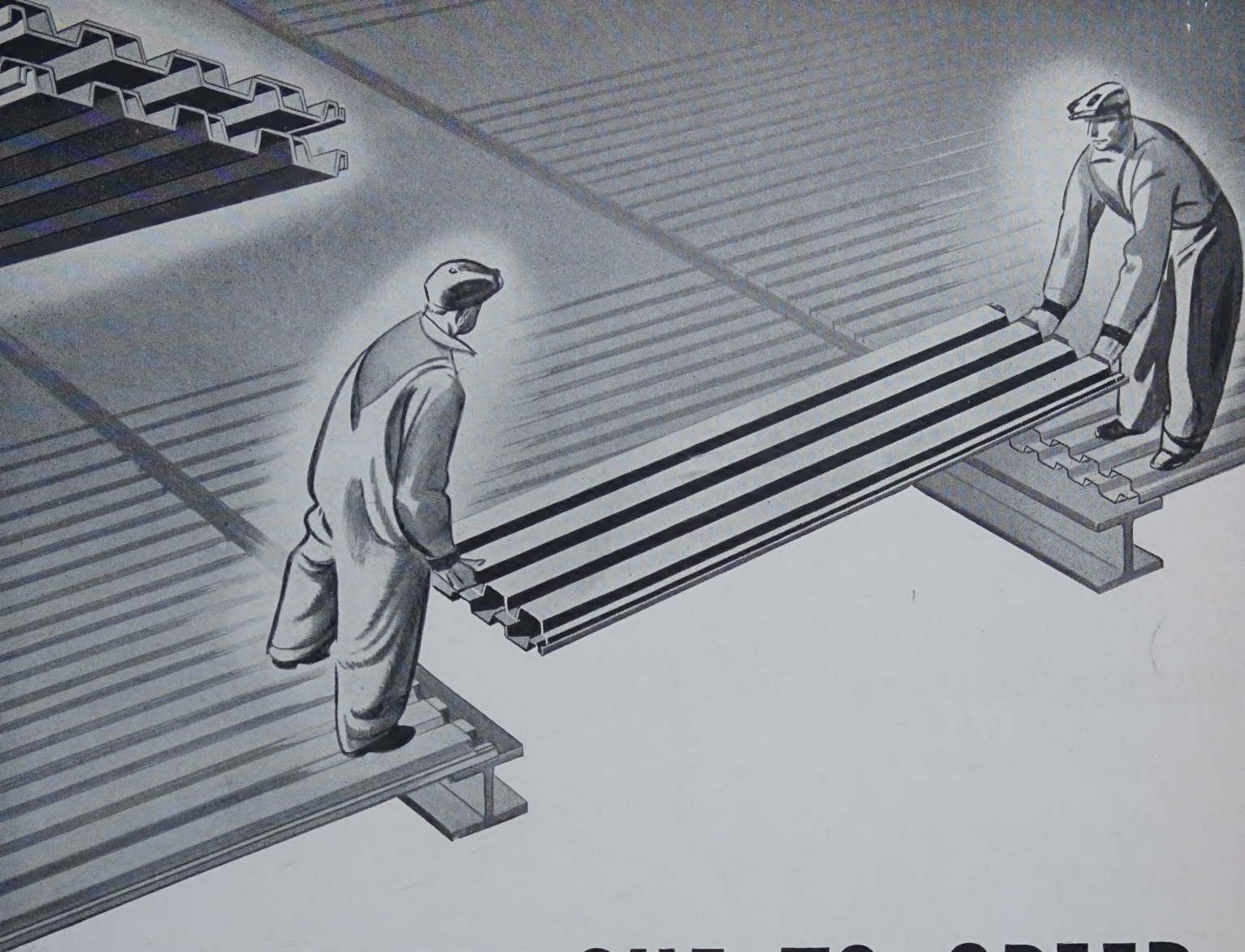
The electrician simply cuts a hole in the upper surface of Q-Floors. This gives him immediate access to one of the Q-Floor Cellular wireways. In a few minutes he can install a new floor connection ready to plug in any desired electrical service.

Q-Floors offer 100% electrical availability. They are, in themselves, a series of protected steel wireways which carry wiring for lights, business machines, buzzers, telephones and other electrical services to any 6-inch square over the entire floor.

• For years, "floor waiting" has been the bottleneck of building, as architects well know. On job after job, hundreds of workmen in every building trade have waited for hours and for days while one or the other slow-moving type of floor is being installed. Today, when Defense cannot wait, when more floor space is needed quickly, Q-Floors are the cue for speed!

Q-Floors, made in cellular steel sections, are quickly laid themselves... two men can place a 32 sq. ft. section in 30 seconds... and they immediately form a solid, safe platform upon which other trades, masons, plasterers, plumb-

ROBERT



ARE YOUR CUE TO SPEED

ers, electricians and air conditioning installers, can work, store materials and place scaffolding. No wooden floor forms or planking are required. No waiting for floor materials to dry out. Quicker completion of the job and quicker occupancy are assured.

Q-Floors are light in weight, yet they have amazing live-load capacity and substantially decrease dead weight over all floor areas. This means both savings in foundations and savings in structural steel.

The time and cost-saving advantages of Q-Floors can be applied to any type of build-

ing . . . commercial, monumental, public, industrial or home. In many types of Defense structures, Q-Floors are now reducing building time by weeks and months.

H. H. ROBERTSON CO. • FARMERS BANK BLDG. • PITTSBURGH, PA.

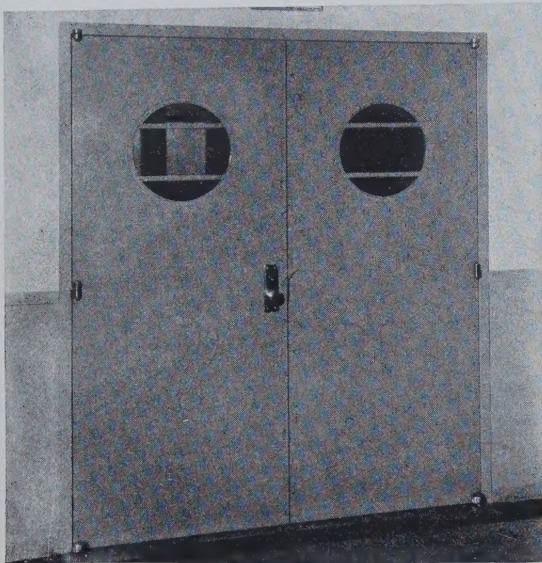
and cost?

—The two outstanding advantages of Q-Floors... "Quick-in" and "Quick-Change"... both result in lower costs for your clients. Both save time and time is money. In building after building, Q-Floors have shown initial dollar savings; and they are piling up savings for owners year after year. Engineering details, specifications, and cost estimates gladly furnished upon request.

QUICK-IN
SON Q-FLOORS
QUICK-CHANGE

“**M**ODERN DOORS AND WAINSCOT THAT

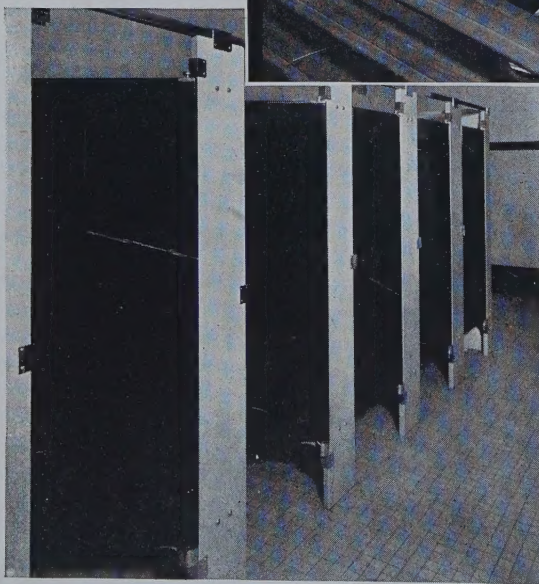
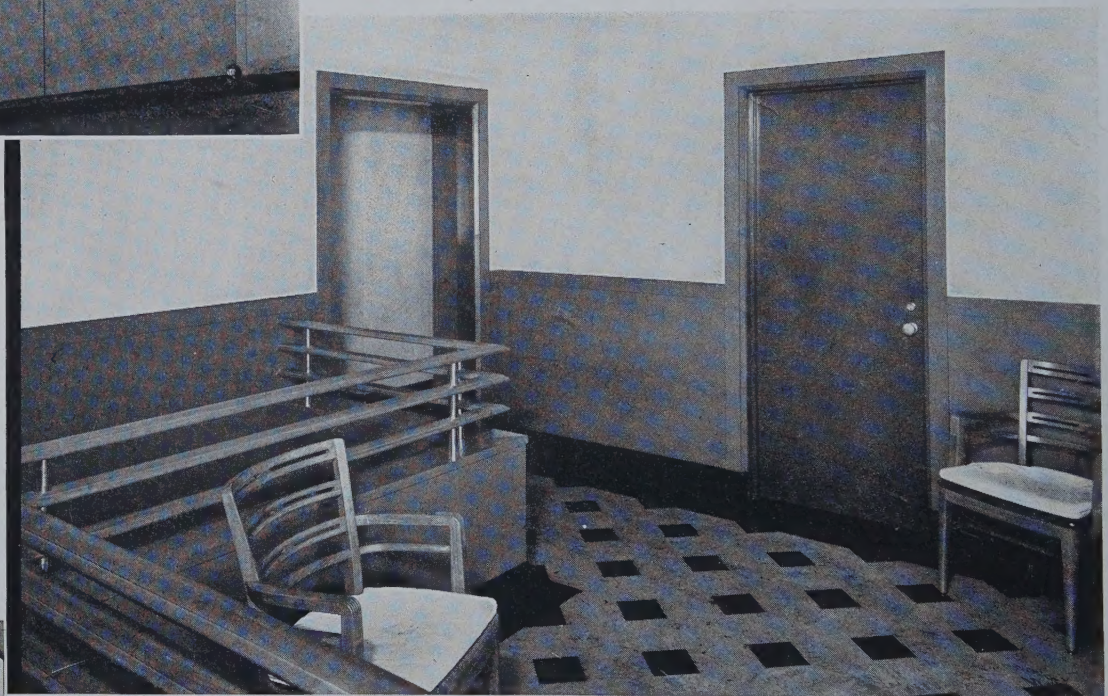
Stand the Gaff!



• Formica flush doors with circular cut outs, cafeteria, Social Security Building, Washington, D. C.

• Formica wainscot and doors installed in administration building of the Susquehanna Bridge, Havre de Grace, Md., by John C. Knipp & Sons.

• Formica black lavatory doors in the Social Security Building at Washington, D. C.



IN public buildings where durability as well as attractiveness is a first consideration, light, smoothly finished Formica doors have been growing rapidly in popularity. The plastic surface is very easy to keep clean, and never spots, chips or fades. It requires no laborious polishing but can be washed with soap and water or with alcohol or other ordinary solvents.

There is a wide range of colors, from the very bright to the sombre. If wood finishes are desired, actual wood veneers can be incorporated into the Formica sheet—such woods as walnut, mahogany, sapeli, lacewood and many others.

Material is veneered on hardwood lumber cores which hold hardware. Cut outs of any ordinary shape are possible.

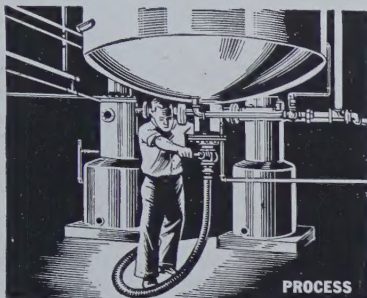
Formica wainscot is flexible and will not crack if walls shift. Stands wear and cleaning indefinitely, always looks the same.

Architects details and color charts on request.

FORMICA

The Formica Insulation Company
4651 Spring Grove Avenue • Cincinnati, Ohio
FOR BUILDING PURPOSES

PARTNERS FOR THE EMERGENCY...!



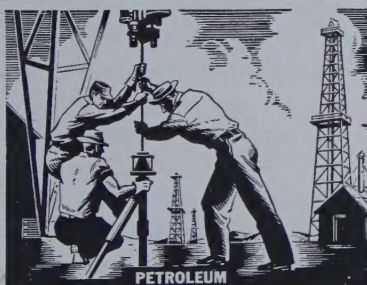
PROCESS



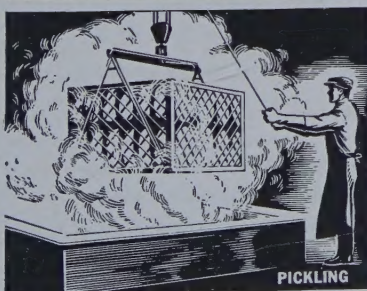
MARINE



FOOD



PETROLEUM



PICKLING

*I*N the industries illustrated, and scores of others, INCO Nickel Alloys have long been used for vital parts of equipment. Strong, tough, resistant to heat, corrosion and wear, these metals assure trouble-free performance, and long, economical life. As a result, INCO Nickel Alloys are now in urgent demand . . . working with former peace-time industries as "Partners For The Emergency."

PROCESS: Pure Nickel, Nickel-clad steel, Monel* and Inconel* used in processing rubber, plastics, solvents, explosives, chemicals and other materials vital to defense.

MARINE: Monel, "K" Monel, "S" Monel*, Inconel widely employed for propelling and auxiliary machinery, and in many hull applications by Navy and Merchant Marine.

FOOD: Monel and Pure Nickel equipment used in grading, preparing, cooking and canning food for the armed forces.

PETROLEUM: Inconel and "K" Monel* widely used in production and refining of fuel oil, gasoline and aviation fuels.

PICKLING: Monel equipment universally employed in pickling iron and steel for defense production.

AVIATION: Inconel widely used for airplane exhaust manifolds and fire walls; Monel and "K" Monel for structural parts, parachute harness and other accessories.

TEXTILE: Dyeing machines and tanks of Monel used in producing army cloth and other textiles for military use.

ELECTRICAL: Monel, Nickel, "Z" Nickel and Inconel used for springs, contacts and other parts of electrical equipment vital to defense.

RADIO: Nickel universally employed for tube parts and other Nickel-alloys for chassis, transmitting and receiving equipment for the services.

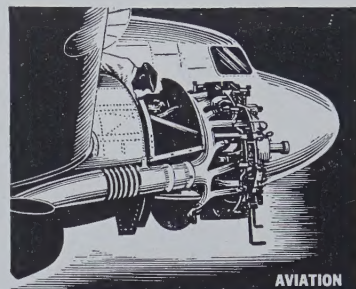
POWER PLANT: Monel, "K" Monel, "S" Monel, Inconel used for working parts of turbines, valves, generators, pumps and other vital equipment.

Throughout industry, wherever manufacturers are producing for Defense — in the leather, paint and varnish, paper and many other fields — Monel, Nickel and Nickel Alloys are helping the Services prepare. As a consequence supplies of these metals are being diverted from their normal peace-time channel, and our major efforts must be directed toward serving war-time needs.

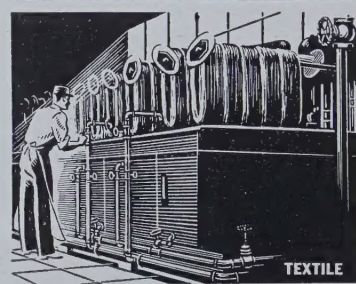
THE INTERNATIONAL NICKEL COMPANY, INC.
67 Wall Street New York, N. Y.



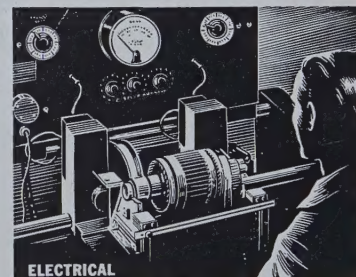
*"Monel" and other trade-marks which have an asterisk associated with them are trade-marks of The International Nickel Company, Inc.



AVIATION



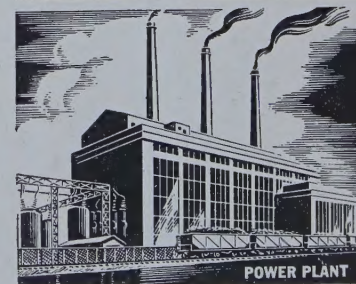
TEXTILE



ELECTRICAL



RADIO



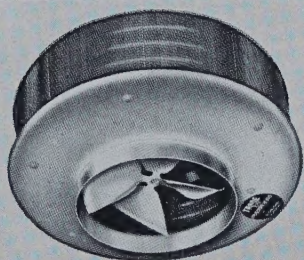
POWER PLANT

INCO NICKEL ALLOYS

MONEL • "K" MONEL • "S" MONEL • "R" MONEL • "KR" MONEL • INCONEL • NICKEL • "Z" NICKEL

Sheet... Strip... Rod... Tubing... Wire... Castings

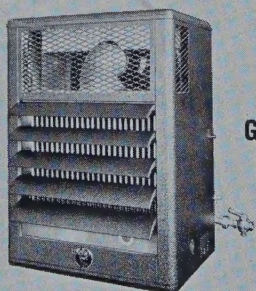
Three kinds of TRANE heat speed Army Scout Car production



TRANE PROJECTION UNIT HEATER



TRANE
FLOAT
TRAP



TRANE
GAS UNIT
HEATER

THE WAR DEPARTMENT wanted mass production and delivery of scout cars for the U. S. Army. Plant No. 2 of the Diebold Safe and Lock Company, Canton, Ohio, was quickly converted into a continuous production line for these cars which are of the four wheel drive type, are capable of speeds in excess of 60 miles per hour and are equipped with bullet-proof pneumatic tires.

But Diebold Plant No. 2 had to be completely refurbished—and fast! A new heating system was installed with three kinds of heat! Johnny-on-the-spot came Trane Projection Unit Heaters, Trane Float Traps and Strainers, Trane Gas Unit Heaters as well as Trane Blower Type Unit Heaters for the paint drying booth where the cars are painted and dried as they move along the production line. Trane heating for comfort and process.

There are hundreds of plants like Diebold's throughout the country where Trane, with its nation-wide network of offices and complete line of heating, cooling and air conditioning equipment, has stepped in to meet the demands of the hour on the hour.

TRANE

THE TRANE COMPANY, LA CROSSE, WISCONSIN • Also TRANE COMPANY OF CANADA, LTD.,  TORONTO, ONTARIO

MANUFACTURERS OF HEATING • COOLING • AIR-CONDITIONING EQUIPMENT • 85 BRANCH OFFICES

What is your next job . . .

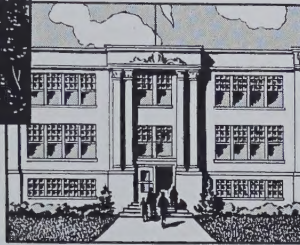
A CHURCH?



THEATRE?



SCHOOL?



AUDITORIUM?



*Here's valuable
information*



SUPPOSE you're designing a church. The interior will present many technical problems concerned with ecclesiastic symbolism, design harmony, pewing.

If a theatre is your next job, floor slope and sight lines must be considered. Schools, auditoriums, and every other building that requires seating, present problems that are new and perplexing to

most architects. This is understandable.

We remind you of those problems here so you will be reminded to call upon us for assistance. That assistance will be backed by the greatest public seating experience in the world. It will be given gladly, wholeheartedly and without the slightest obligation on your part. Remember to call us.

American Seating Company

GRAND RAPIDS, MICHIGAN

World's leader in public seating. Manufacturers of Theatre, School, Auditorium, Stadium and Transportation Seating.

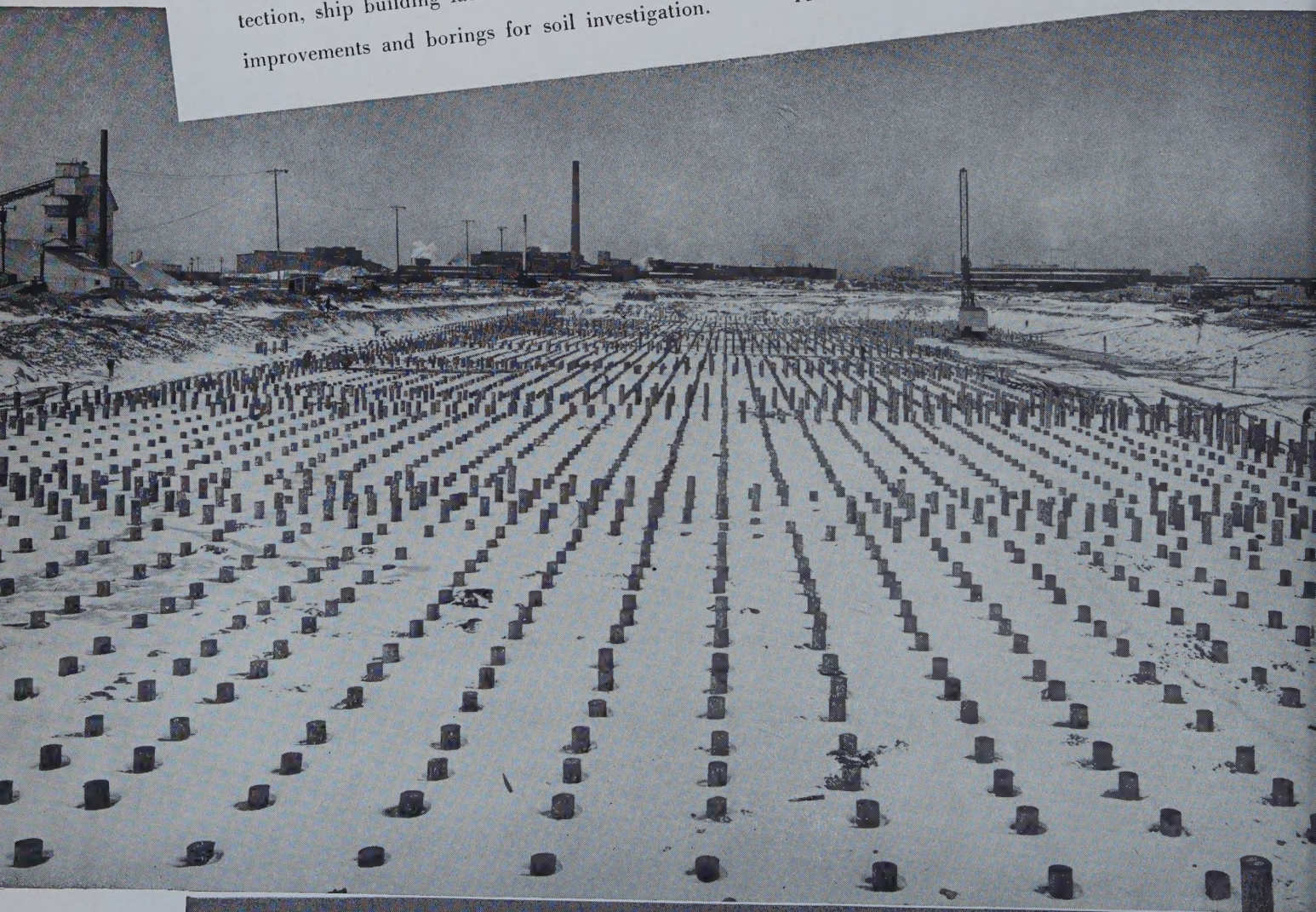
Branch Offices and Distributors in Principal Cities

Did you know that Raymond **drives WOOD PILES?**

The worldwide fame of Raymond Cast-in-Place Tapered Concrete Piles has somewhat eclipsed the fact that the Raymond organization, with its ample equipment and experienced personnel, is in a position to and does execute foundation contracts including every recognized type of pile foundation—concrete, composite, precast, steel, pipe and wood. Also caissons, construction involving shore protection, ship building facilities, harbor and river improvements and borings for soil investigation.

Since there is a very definite field of usefulness for wood piles, Raymond drives millions of feet of them. The illustration shows a typical Raymond wood piling job. • No matter what your problem of sub-surface support, you can entrust it to Raymond with complete confidence for an unbiased solution. • A call to any of our offices will bring one of our representatives promptly.

44 YEARS OF SUCCESSFUL EXPERIENCE



RAYMOND

CONCRETE PILE COMPANY

Branch Offices in Principal Cities

140 CEDAR STREET • NEW YORK, N. Y.

THE THRESHING FLOOR

A. M. ATKINSON, *Architect, of Tulsa, Oklahoma, addressed the letter below to J. Starke Hamilton, Jr., architectural student at Georgia Tech. and an able contributor to our section, "Critical Youth Wields The Flail." The issue referred to was for March, 1941.*

I am probably twice as old as you are and while I am far from being the "Arty" type of architect, I think I have an appreciation of things as they should be. I have many times wondered about the very thing which you say in your letter. My practice involves economics, engineering, politics, psychology, and even psychiatry, but it is still an Art.

It is a platitude to point out that a charming adaptation of a quaint European Farm House makes us feel the presence of these peasants in the same manner as a Liszt Rhapsody makes us feel the presence of the gypsy. That is Art.

That modern utilitarian architecture has not departed from this very thing, is easily seen in the same issue of PENCIL POINTS that contains your excellent letter. On page 147 we see a picture of the Airline Terminal with its background of decayed skyscrapers. On page 64 an advertiser has transplanted this building apparently to an airport where it means nothing and looks very much like an abandoned shed.

Returning to page 147, we see it in its proper environment expressing the very essence and feeling of transportation. You can hear the throbbing of motors, the roar of the subway, the hurried clamor of pedestrian traffic, and all the noisy silence of a great city. You can feel the circulating flow of people through it, you can sense the speed of the ships they will fly, and you can diagnose the impatient hysteria which required a newsreel to keep the customers from getting jittery.

If the architect has not sung a saga of the people in this case and every case of well-done functional architecture, then your point is well taken. Otherwise forget it!

You are still being taught to design palaces, monuments, mausoleums, and tombs, to develop in you a looseness of thinking; an ability to view from Jovian heights; an ability to think clearly in your planning; and as proof against the

blindness which will not permit you to grasp an entire situation, because you look too closely at the utility of one detail.

You must learn to pipe people in and out of buildings, as the mechanical engineer pipes water in and out of a tank, but you must remember that you are piping people and not water. You must sense their feelings as they go in and out, you must feel their fatigue and their impatience, you must calm the impatient and hurry the fatigued. You must soothe the irate and guide the stupid. You must play on the mass of people, or a single person, like a conductor playing a symphony, or a demagogue haranguing a mob. There are many more architects who can design a successful tomb, than there are who can design a successful Hot Dog Stand:

*Art is long and Time is fleeting;
Take it easy, Son, take it easy.*

JAMES M. EARLY, *Architect of Ames, Iowa, was inspired to write to us after a second reading of Gilbert Raymond Golding's contribution to our April Threshing Floor.*

It would be presumptuous to declare that most of us were not (in the spirit) in accord with Gilbert

Raymond Golding, the Denver draftsman. And while our hackles are up we would say something, but just what? For we know that as busy men in our work we have no time to lend for the unwanted task, and if we are not busy we have occasion for little to say.

As I sit here I have some more or less disjointed thoughts, some of which even in their disjointed state I am mindful to put on paper.

The general public is not using architects nor the services they are able to render for several reasons; two or three pertinent ones are that the public don't know how we work nor what we do. We are a minority group in the building business and being in the minority we are discounted by the material men and the building contractors.

We should be better publicised. Some years ago I contributed through the *Octagon House* to a national scheme for putting architects and their work before the building public. The material was good but it practically was all published in professional magazines, and John Q. Public didn't get it; for John Q. Public doesn't read the Professional Architectural Magazines.

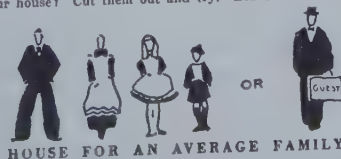
Golding has hit upon a slogan, "Consult your Architect." The



THE FASSETT PLANETTE

FROM THE OFFICE OF 615 MILLER BUILDING ♦ FASSETT & GOCHNOUR ♦ ASSOCIATE ARCHITECTS YAKIMA, WASHINGTON

With these rooms it is possible to make more than 300,000 different floor plans. Can you find the ideal arrangement for your house? Cut them out and try. Leave borders to represent the walls. Use either staircase, if a two-story house is desired, and use as little hall space as possible. Indicate windows and doors where you wish to have them. A garage for one car should be about the same size and shape as the living room.



When you have a satisfactory arrangement, paste on paper and present it to your architect. It will help him in incorporating your ideas into a logical scheme.

COPYRIGHT 1938 BY FRANCIS H. FASSETT

Clients are most interested when they take part in planning their home, believe the Architects who devised the cardboard cut-outs shown above

American Radiator Co. expresses it a little differently: "Trust your Architect." The *U. S. Gypsum Co.* makes its contribution, "You need an Architect." Golding's slogan coupled with the others would make handsome reading if it didn't grind out too long. "You need an Architect, consult yours, then trust him."

Material men and contractors are inclined to discredit the architects. In the first place architects do not buy building materials and contractors do; hence the co-operation between the material

men and the contractors. In the second place contractors have an obsession against being supervised in either the materials furnished or in workmanship performed. In other words the contractor is in the running when he controls the gage; his opportunity to make more on the job is within his own hands.

The FHA could be of greater National worth if it insisted upon competent architectural services in connection with the mortgage insurance and building inspection they undertake. In this the FHA could be a law within itself, to the

candid betterment of American homes built under federal administration.

Ever-seeking the "perfect definition" of architectural terms and ideals, those seriously concerned with the aesthetics of design will want to read this brief essay on Character, by WALTER D. BLAIR, F.A.I.A., of New York.

Character in architecture is a visible expression of the various purposes which buildings serve. Its realization is attained by regard both to the functional activities that the building houses and to the spiritual, aesthetic and emotional needs attendant upon these activities.

Different spatial requirements of mass and varying fenestration accompany each type of architectural problem and when concordance is established between need and expression, this concordance becomes a recognized and expected expression of spatial relationships which constitutes character. Appropriate forms, appropriate scale, appropriate materials used in accord with their properties are factors in character. Appropriateness here means suitable for the physical and emotional requirements of the building. Character in architecture is, as in man, the outward expression of inner content.

* * *

PERSONALS

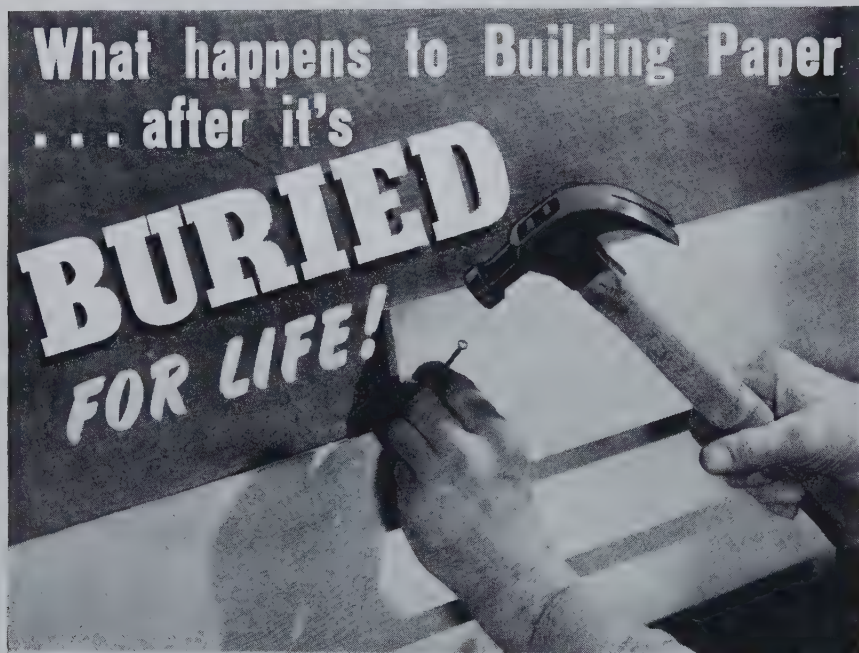
HENRY H. SAYLOR, *Architect*, has opened an office for the practice of architecture at 52 Vanderbilt Avenue, New York, N. Y.

L. MORGAN YOST, *Architect*, has moved his office to 363 Ridge Road, Kenilworth, Illinois.

JULIAN E. BERLA, *Architect*, has moved his offices to 1636 Connecticut Avenue, Washington, D. C., where he will continue consulting and general practice.

C. HARDY OLIVER, *Architect*, has moved his office to 1208 Washington Street, First National Bank Building, Columbia, South Carolina.

OLLIVIER J. VINOUR, *Architect*, of Augusta, Ga., has been appointed *Chief Architect* in charge of Site Planning and Buildings by McCrary Corporation, Architects and Engineers for Augusta Triangular Division, a \$24,000,000 Army Program.



SISALKRAFT... built to give protection for the life of the building

Miles of wire-tough sisal fibres reinforce this unusual paper—give it the strength needed for rapid installation—guard against tears, punctures or cracks that would defeat the very purpose of building paper. These fibres are embedded in two layers of plastic asphalt, protected by two sheets of strong kraft treated to resist shrinkage and dry rot. Years of experiment and research have

gone into the development of SISALKRAFT. It's "engineered" to do its job well — recognized as the BEST to be had.

LOW Applied COST

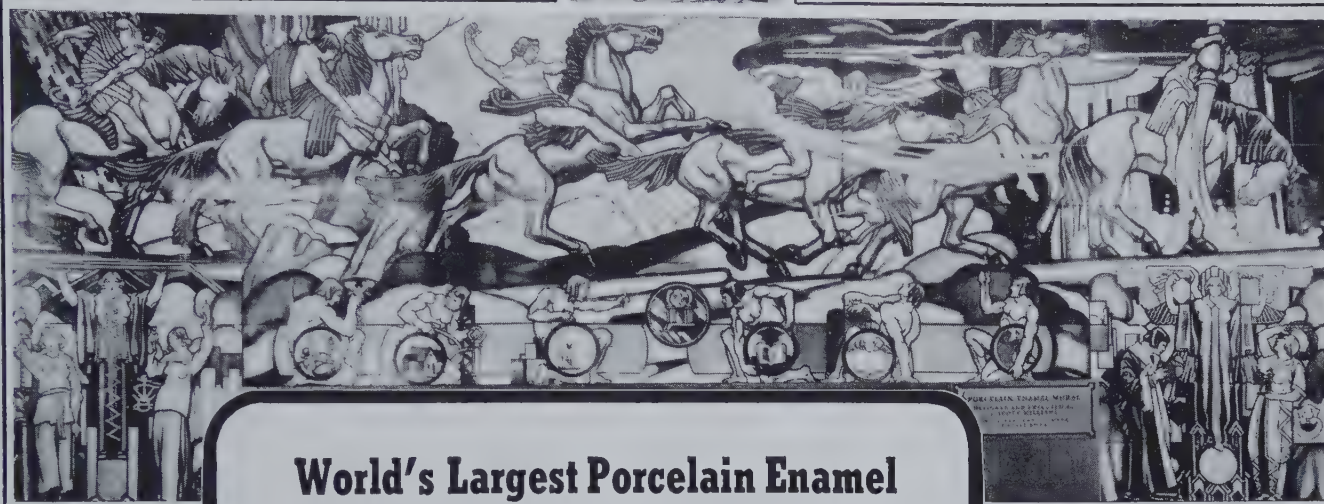
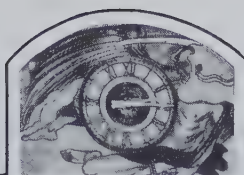
SISALKRAFT goes on fast, with little patching or piecing, with fewer nails and no battens. Saves labor and material—gives you better construction at no greater applied cost than light, flimsy building papers.

Write for samples—and AIA file giving complete data.



The SISALKRAFT Co., 205 W. Wacker Drive, Chicago, Illinois
NEW YORK SAN FRANCISCO





World's Largest Porcelain Enamel Mural on Youngstown Sheets, now Installed in Cleveland Terminal Concourse

The visitor to Cleveland's Terminal Building now sees this gorgeously colored mural, executed by the Ferro Enamel Corporation in porcelain enamel on Youngstown Enameling Sheets for the New York World's Fair.

Flatness - a very necessary quality in any application of this character is an inherent quality of Youngstown Enameling Sheets. In this vast expanse of porcelain, executed in rich reds, blues and shades of yellow, ochre and orange, the same virtues are pre-eminent that make these sheets so suitable for the manufacture of ranges, refrigerators, washers, cabinets, pots and pans.

Youngstown Enameling Sheets are free of internal strains and impurities, with a uniformity of surface and gauge which makes possible a flawless, glass-smooth porcelain finish, ripple-free and buckle-free, that does not blister or craze or deteriorate through years of service.

THE YOUNGSTOWN SHEET
AND TUBE COMPANY
General Offices - Youngstown, Ohio

YOUNGSTOWN

Manufacturers of Carbon, Alloy and Yaloy Steels

Sheets - Plates - Conduit - Bars - Tin Plate - Pipe and
Tubular Products - Rods - Wire - Nails - Tie Plates and
Spikes.

6-15D



Largest piece ever executed in porcelain enamel, this giant mural is 72 x 32 ft., approximately the size of a tennis court. It depicts "Man's Struggle Against the Elements" - snow, frost, sun, wind, lightning and floods. Several new panels have been added to fit the mural to the new location in the Cleveland Terminal Concourse.

PANAMA PANORAMA

Now it can be told . . . and sold. For about six months last year two bright lads of the Canal Zone Architect's office, *Clark Teegarden* and *Fred Herman*, devoted practically all their spare time evenings, Sundays and holidays to the production of a pictorial map of Panama. This involved no end of research as well as careful drafting as they are of "it's worth doing well if it's worth doing at all" school of thought. The net result is something the boys may well be proud of. Moreover, their beautiful water

colour drawing has been perfectly reproduced in full color by lithographers in the States—so perfectly you can almost feel the sediment washes. Besides being a thing of beauty it is painstakingly accurate.

Our Benedict No. 1 for the fiscal period is *Meade Bolton*, architectural tycoon of the Panama Canal. *Panama Pete* joins Meade's many friends on the Isthmus and in the States in hearty congratulations. Buena suerte todos los dias, Don Meade!

I noticed with interest a recent article on radio publicity by *Wil-*

liam Lescaze and it recalled my one and only association with him 15 years ago. He was fooling around, after hours, with the competition for the Palace of the League of Nations, and was soliciting assistance from all available sources. It is difficult now to realize that the League was taken seriously enough just 15 years ago to warrant an international competition for the design of its Palace! I recall the many nocturnal hours I spent niggering on the Lescaze submission—hours that grew longer and later as the shipping date drew closer and closer. Ironically, it was a very good friend, an architect from Munich, who introduced us and was influential in my joining the niggering force. I wonder how he is faring now, that German. He was the first to open my eyes to the beauties of modern design.

Leo Page, assistant architectural tycoon of the Panama Canal, is enjoying extensive leave in the States after a couple of hectic years here with everything going ahead at once and under pressure. He is escaping Panama's worst season, when the weather can't make up its mind whether to be wet or dry.

Small World Dept.: At the last meeting of the Architect's Disorganization we were privileged to have with us *Richard W. Alger*, A.I.A., who is down here looking after Uncle Sam's interests in the building of the new legation, located in the Bella Vista section of Panama near the site selected for the proposed new *presidencia*, which will be an impressive Palace for the President of Panama. Here Mr. Alger ran into his old T.V.A. buddy, *Hayward Shacklett*. It also seems that Mr. Alger is the Alger of *Marye, Alger & Vinour*, of Atlanta, and that Vinour was the critic of *Inocencio Galindo*, prominent Panamanian architect, when he attended Georgia Tech.

Panama Postscript: Our office just received a new shipment of personnel, which turned out to be *John Suydam*, fresh from postgraduate work at Penn State . . . the lure of the tropics, you know. Hasta luego! PANAMA PETE



Portrait of an erasure on ARKWRIGHT TRACING CLOTH

See it? You can't—no matter how hard you look! For smooth, highly transparent Arkwright Tracing Cloths have a special finish that takes erasures perfectly, without "ghosting". Pencil marks come off cleanly and quickly—erased areas will take ink without feathering or letting ink chip off when it dries. That means easier work for every draftsman—

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7 P. C. MORE RENTABLE SPACE FOR EMORY ROTH APARTMENTS *and cost reduced as well!*

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Lumber is serving an essential function in nearly every industry. It cradles the ships being built in the shipyards. Since the start of the war, the Royal Air Force of Britain has been maintained largely by American lumber made into laminated propellers, struts and spars. Timbers are being produced for pontoons that can take the shock and carry the load of heavy tanks charging at high speeds. Lumber is so adaptable that it is shouldering new jobs and releasing other materials for defense needs.

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Plenty of lumber is available and will continue to be available for the defense of America and the building of America.



Published on behalf of the Lumber Industry by

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John B. Peterkin,
Architect
Jacob Langfur,
Structural Engineer
Gilbert D. Fish,
Consulting Welding Engineer
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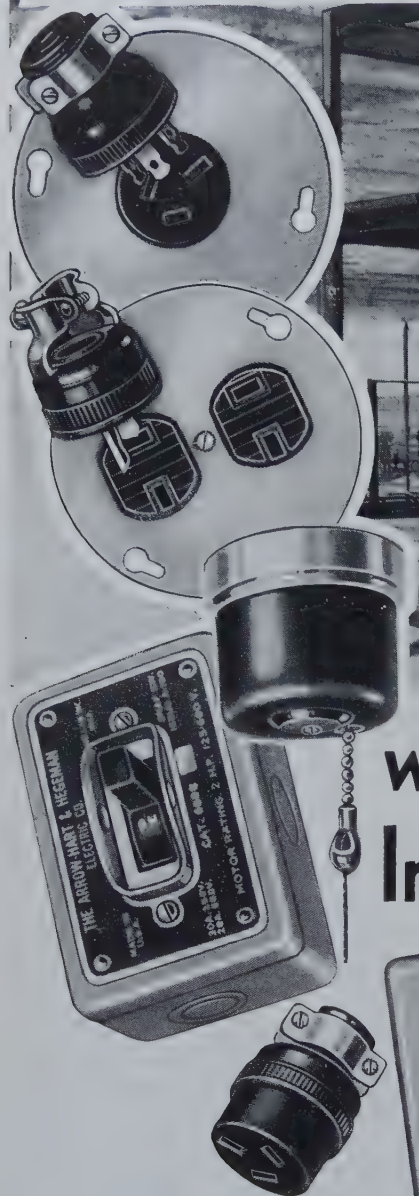
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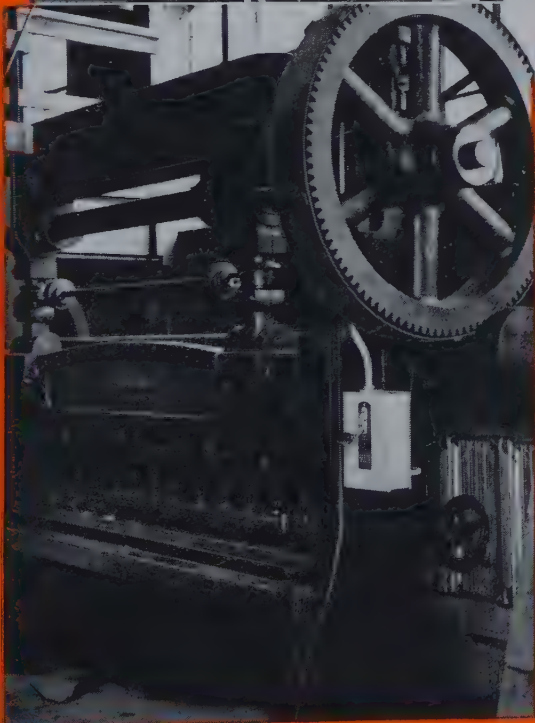
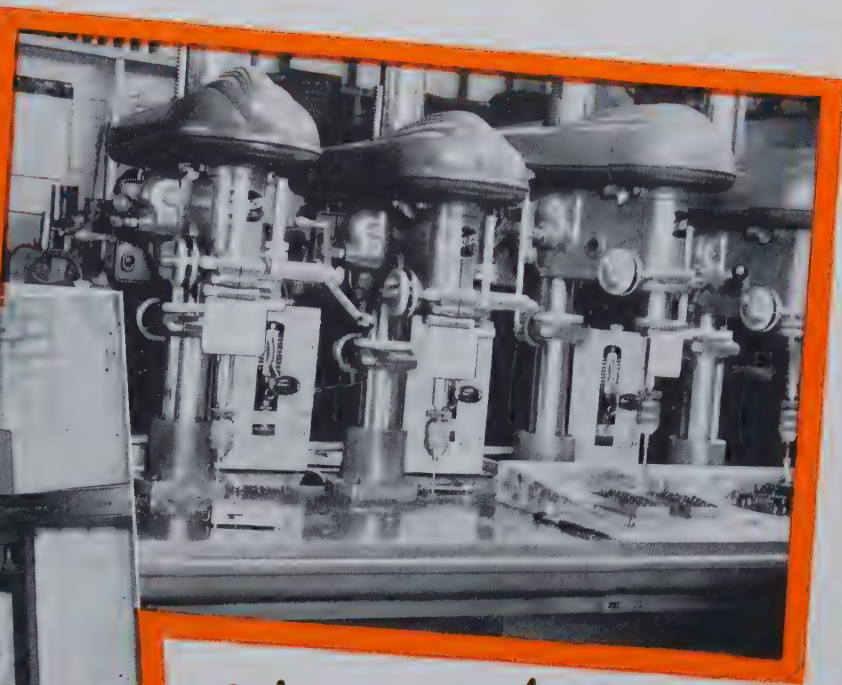
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
Detail of Shuttle Assembly, showing ON position
of Contacts.


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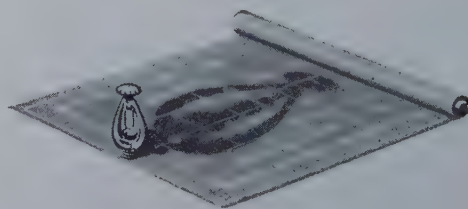
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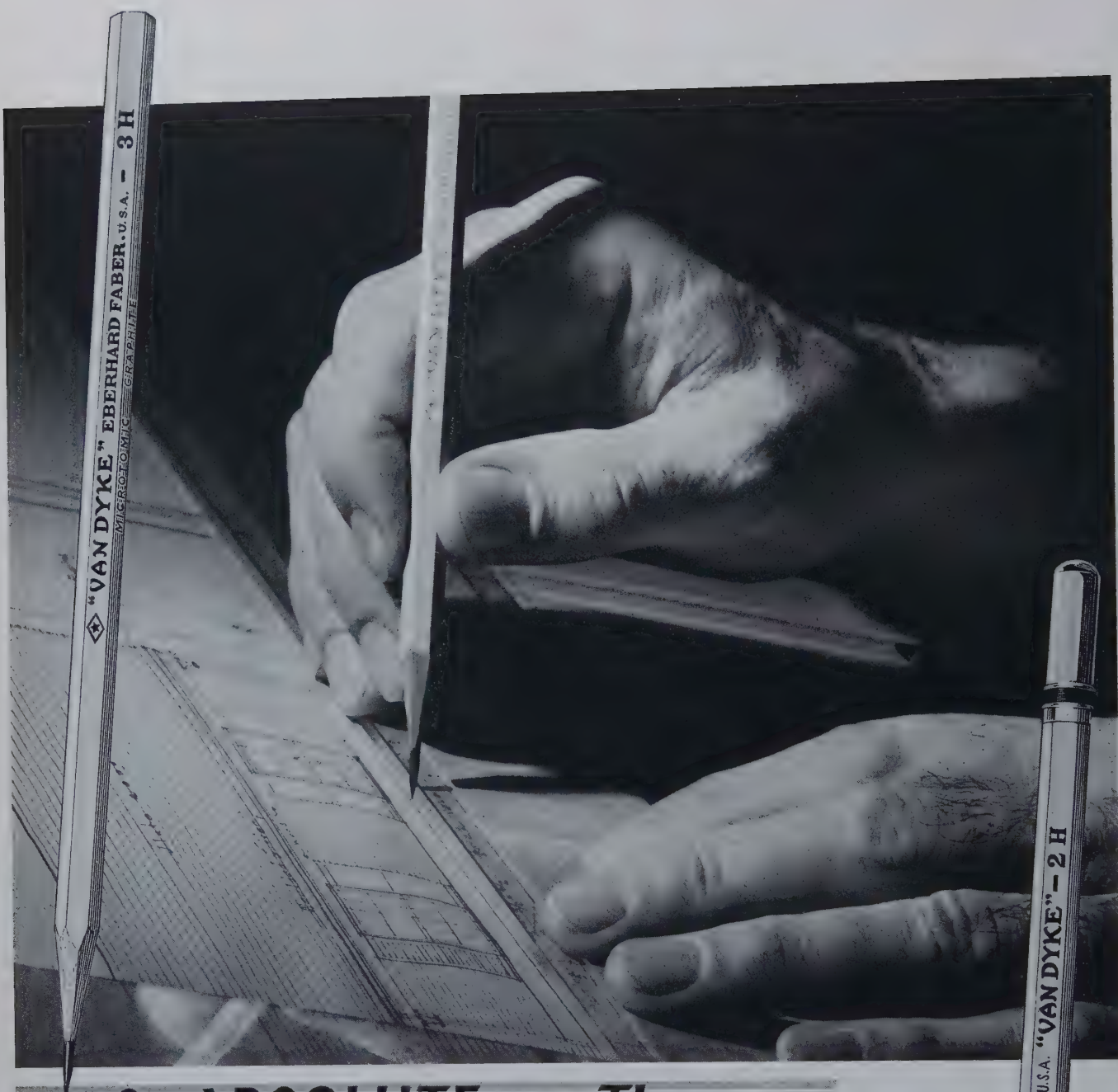
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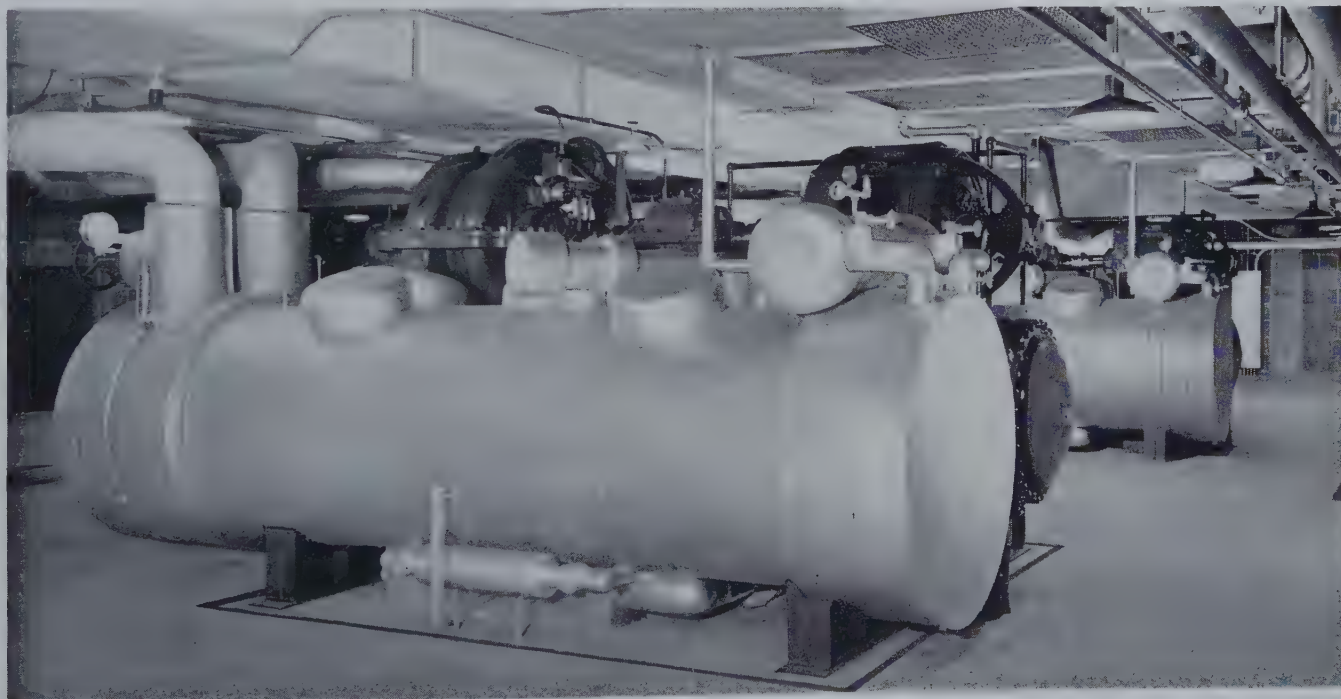
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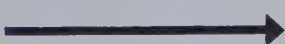


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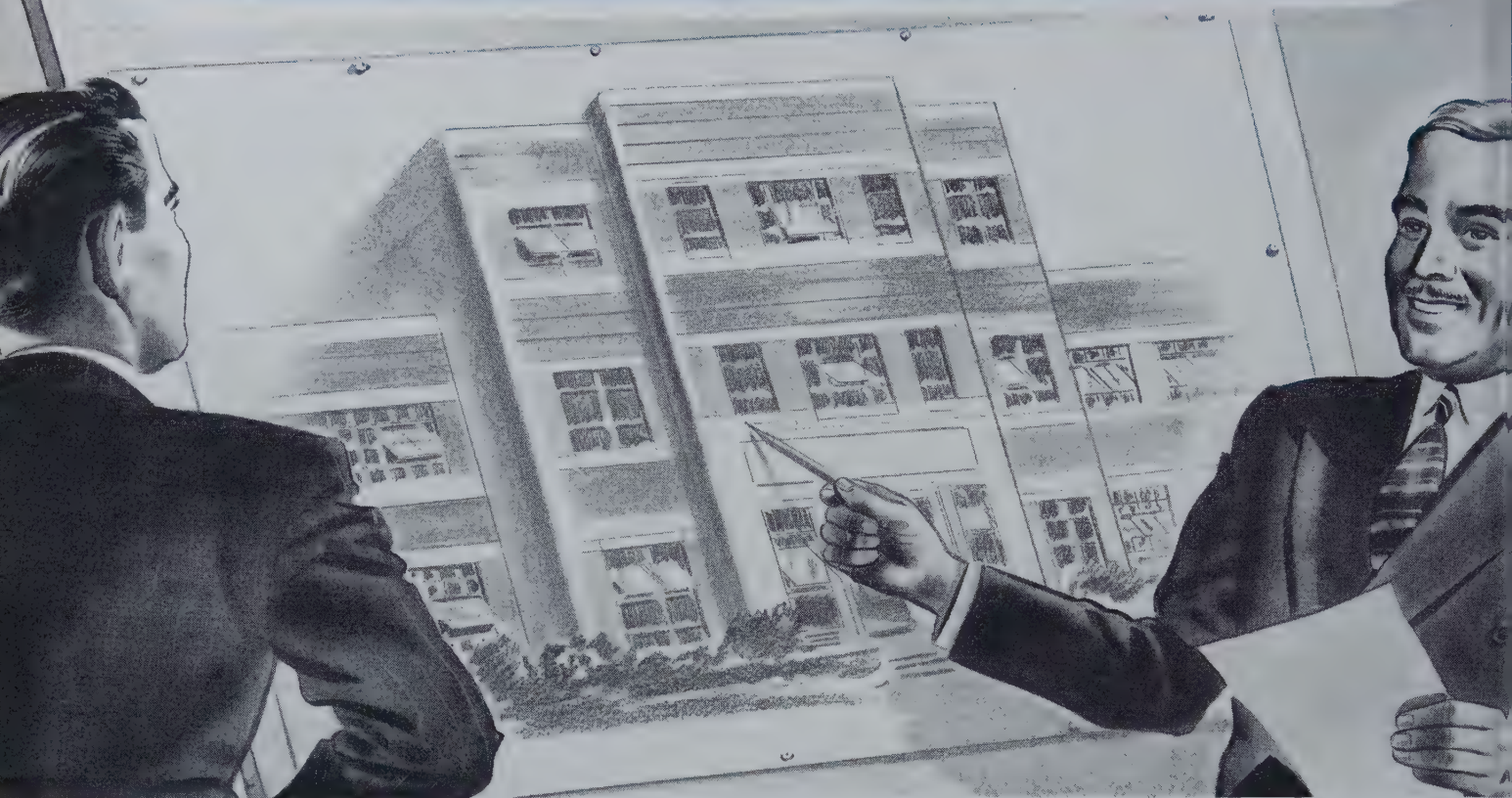
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Natural Light and

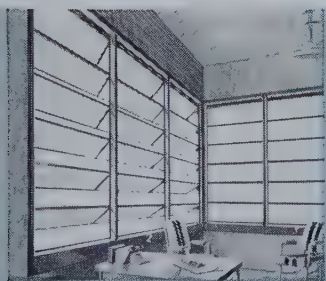


Truscon Commercial Projected Steel Windows are manufactured with outward or inward projecting ventilators. This permits adaptation to inner or outer clearance restrictions. The quality appearance, ventilating efficiency and low cost of these units, have resulted in wide acceptance in all types of commercial construction.

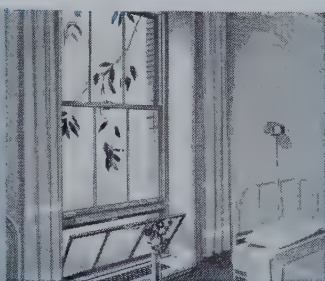
Work with Truscon's comprehensive 80-page section in Sweet's, and be sure to ask for Truscon "on-your-board" cooperation to iron out the tough jobs. Truscon Steel Company, 51 Sales Engineering Offices, 29 Warehouses, Youngstown, Ohio. Subsidiary of Republic Steel Corporation.

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Truscon Commercial Projected Steel Windows provide the desired efficiency of daylighting, ventilation control, ease of operation and adequate screening and shading, in many of the nation's most modern commercial structures. In the interests of economy, the standard sizes should be used, either in 12 x 18 in. or 14 x 20 in. glass size.



Truscon Model 138 Residential Double-Hung Steel Windows have sash members of tubular construction, adding greatly to the strength, durability and finished appearance of the window. No weights or cords. Operation controlled by spring balances. Quiet, positive action and long, trouble-free life are assured.

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PENCIL POINTS

KENNETH REID, EDITOR, CHARLES
MAGRUDER, MANAGING EDITOR
DON GRAF, TECHNICAL EDITOR

THE MONOGRAPH SERIES
RUSSELL F. WHITEHEAD, EDITOR

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IN THIS ISSUE

Two designs that are likely to stand forth as chapter topics in architectural histories-to-come are presented in this issue for the consideration of our readers. Since a comparison of the National Gallery of Art with the Smithsonian Gallery of Art, intended for a site immediately across the Washington Mall, offered interesting possibilities, the Editors prevailed upon Lorimer Rich, New York Architect, to write the article across-page. For a discussion of the design of public buildings and their relation to the Nation's capital and l'Enfant's Grand Plan, it seemed natural to turn to the Architect of the Tomb of the Unknown Soldier, the recently-completed Madison Square Postal Station, and other public and semi-public work, who in addition is familiar with Washington and the Grand Plan through his residence there as consultant to the Federal Works Authority and through long study. Mr. Rich is a graduate of Syracuse University, where he also received the Honorary Degree, Doctor of Fine Arts, and he is Vice-President of the Architectural League of New York and Secretary of the Municipal Arts Society.

It seems appropriate in this connection also to quote the Architects concerning these designs. Before the National Gallery was opened Otto R. Eggers and Daniel Paul Higgins stated for publication (almost as though they anticipated such attacks on the design as that of the Architects' Journal of London for June 5, 1941, that "time has carried architects past Neo-Classic and nothing will ever bring it to life again . . . the National Gallery has . . . achieved contemporary architecture's greatest FLASHBACK") their principles in designing the Gallery:

"The National Gallery has been designed with the aim of achieving harmony with neighboring buildings and making it a worthy element in the l'Enfant conception and plan of 1901 for the City of Washington. In the inception of the design and in the later execution of details, the architects have felt it proper to keep constantly in mind the belief of both Washington and Jefferson that the style of architecture for the Capital City should not depart, under any temporary pressure of vacillating ideas, from the original broad base of the Classic.

"There will undoubtedly be voices raised in protest that the design is not in the spirit of a 1941 broadcasting station, of the latest steel-frame office building—something specifically representative

of our day. If contemporary thought alone were permitted to determine the architectural style, the building might have been Richardson Romanesque, French Renaissance, Art Nouveau or Venetian Gothic, according to the year in which it was conceived. The National Gallery is built in the thought that it may serve its purpose for many centuries. America's finest architectural traditions—those of which the vast majority of Americans never tire—have seemed to the architects the one straight beam of light pointing the way through an epoch strongly marked by perplexity and irresolution. Time and the leisurely judgment of the American people will eventually decide whether that light has suddenly become a will o' the wisp."

The principles of the Smithsonian Gallery of Art Competition Program, specified under "General Requirements," were: (A) a strict adherence to function and (B) maximum flexibility in the organization's space." The prize-winning drawings were the Saarinen's eloquent response! The competition jury composed of Frederic A. Delano, Chairman, John A. Holabird, Walter Gropius, George Howe and Henry R. Shepley, submitted the following report:

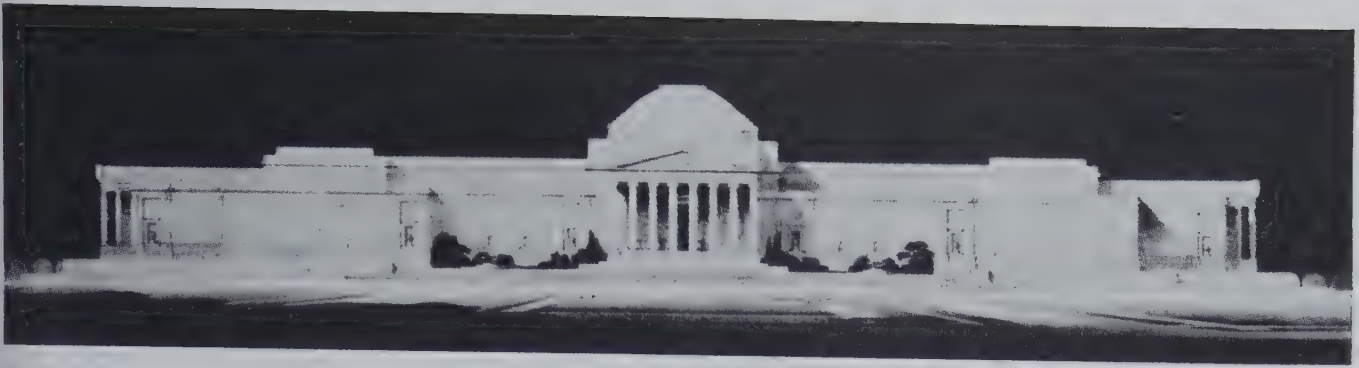
"It is unanimously agreed that the designs submitted by Eliel Saarinen and Percival Goodman are the best among those in the final competition. Both offer simple, direct solutions in which all facilities are adequately provided for and in which the relation of part to part is correct. In both designs the location of exhibition spaces on the first floor and the immediate accessibility of these spaces to the entrances is commended. The relation of exhibition space to the auditorium, as well as the provision for access to the auditorium, are well studied. In each the service areas are organized in a practical manner.

"The design submitted by Eliel Saarinen is considered especially appropriate in its relation to the site. It offers a remarkable clarity of composition in mass and a restraint and dignity in expression which appears to the majority of the jury especially suitable for a building to be built on the Washington Mall. The building has the distinction which comes from a fine use of materials, and shows throughout a professional competency on the part of the designer which leads the jury to believe that he could be safely trusted with the execution of the work."

* * *

The photographic portfolio of Sweden in this issue (page 527) resulted from six months work in 1939 by G. E. Kidder Smith as a Fellow of the American Scandinavian Foundation, for research in Modern Swedish architecture. Following his graduation from Princeton in 1935, this tal-

(Continued on page 526)



NATIONAL GALLERY OF ART—JOHN RUSSELL POPE DESIGN, AS PUBLISHED IN "LIFE" (FEBRUARY 15, 1937)



SMITHSONIAN GALLERY OF ART—PRIZEWINNING DESIGN BY ELIEL AND EERO SAARINEN AND J. R. F. SWANSON

A STUDY IN CONTRASTS

BY LORIMER RICH

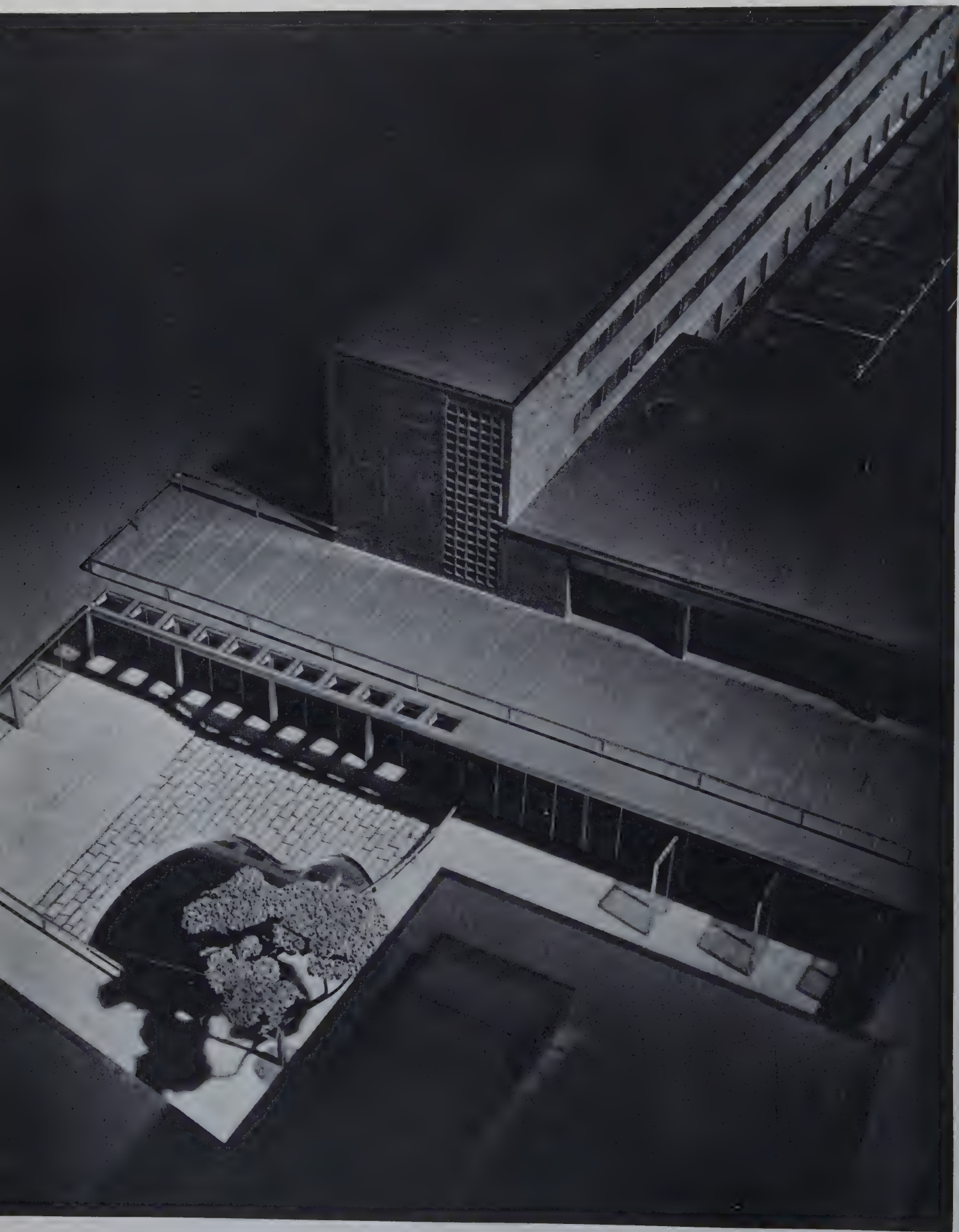
For the past few years I have watched the building of the new National Gallery of Art in Washington and I recently visited the completed building. I also examined the drawings and the model of the proposed new Smithsonian Gallery of Art. I walked up and down the Mall picturing in my mind the proposed Smithsonian standing opposite the new National Gallery. I looked at the scale model of the Mall in the gallery of the National Park and Planning Commission. Then I asked myself—Will these two buildings look well on the Mall? Will they look well directly across from each other? Will they take their proper place in the Mall composition. Do they belong in Washington? These questions must arise in the minds of most of us.

We have more than a passing interest in Washington, its buildings, its monuments, and its great Mall scheme extending from the Capitol to the Washington Monument, the Lincoln Memorial and beyond. We have

seen this mighty dream gradually unfold during the past forty years. It is thrilling and we are proud of it. The development of Washington is the one project that claims the common interest of all American architects. It is therefore natural that we should be concerned about all the elements that compose it, past, present and future.

To be commissioned to design buildings of this type is a great privilege and a great responsibility. These are the top honors in our profession. It is for opportunities such as these that architects strive. To design a successful building on the Mall in Washington carries with it the golden crown of achievement. Such buildings should have a real and beneficial effect upon American Architecture.

In the National Gallery and the Smithsonian Gallery we have quite different approaches to similar problems. We ponder upon an architectural profession which at the same time produces two buildings so different



VIEW ACROSS SCULPTURE COURT, TOWARD PICTURE GALLERY

MODEL OF SAARINENS' DESIGN FOR SMITHSONIAN GALLERY OF ART

in their style and philosophy. Why can this happen?

Our architecture probably performs in the same manner as our politics. We have conservative periods—eras where the status quo seems all important—where constructive statesmanship almost stops, where social progress lags—then suddenly we awake, we protest. We have action, daring, initiative and leadership. We replace Harrison with Grover Cleveland. We replace Taft with Woodrow Wilson. We replace Hoover with Franklin Roosevelt. We snap out of our complacency. We make mistakes, we experiment, we progress. I believe that something comparable to this has happened to architecture. For the past twenty years we have had an architectural diet of neo-classicism in Washington. Starting with the Commerce Building, we have struggled on through the Triangle, the Supreme Court, the National Gallery (we still must face the Jefferson Memorial) and it has seemed that the wheels of real creative architectural talent had almost stopped, that D'Espouy and Letarouilly must be exhausted.

This state of affairs could only produce impatience and unrest among thoughtful architects. Such condition in our political life nurtured Eugene Debs and William Jennings Bryan, both radicals in their time. Yet the "dangerous" social justice program of Debs and the direct election of Senators and income tax ideas of Bryan are both now incorporated into our laws. In similar fashion Sullivan, Wright and many others who are often referred to as architectural Leftists have come to stir us and rejuvenate our arteries. If you seek the reason for the Smithsonian look across the Mall at the National Gallery.

The National Gallery is impressive. Here is a marble building nearly eight hundred feet long; as long as the Capitol. It stands in a superb setting. The cornices and columns are all in accordance with the best classical precedent. The composition and mass are good. The workmanship and materials are of the best. The building conforms to accepted standards of design of the past 50 years and yet it does not seem alive, vital, and organic. Examine the Lincoln Memorial—each column, each bit or ornament, each block of stone is a vital and important part. Take one of them away and it falls apart. The National Gallery on the other hand seems loaded with surface decoration. It is a panorama of pilasters, double pilasters, breaks, panels, blank windows, and belt courses. Most of the vocabulary of neo-

classic architecture has been assembled on this one building. One receives the impression that the budget was too liberal and the draftsmanship too perfect. Sophisticated delineation may have devoured intended simplicity and force. How else can one explain a main angle of the building and cornice making five separate breaks in turning its corner.

The interior is magnificent in its spaciousness and its materials. The detail is correct; the exhibits are well-lighted. Yet the same lifeless feeling that impresses you about the exterior has somehow invaded the interior. It is all too reminiscent of the old Metropolitan Museum and has the same air of yesterday. We have suddenly moved past such grand treatment of space and we desire that the architecture of our galleries be more subordinated to the exhibits. Here we are too conscious of gridironed ceiling lights, cornices, coves, and door trim. These elements all assail us and detract from the pictures. The Museum of Modern Art and recently remodeled picture galleries of the Metropolitan have shown us that a gallery can be simple, low, and visually quiet—and that the pictures themselves *gain* with such a background. There seems to be in the National Gallery continual strife between the architecture and the exhibits; so the visitor comes away impressed with the monumental character of the building but somewhat defeated in his effort to enjoy fine masterpieces to the utmost.

To compare a completed building with one that exists only in model and drawing is difficult. The proposed Smithsonian Gallery is totally unlike any other public building on the Mall. It bespeaks efficiency—streamlined, speedy handling of people. The National Gallery seems to have sacrificed functional merit in order to attain a desired effect. The Smithsonian Gallery has a fine plan and a carefully-studied juxtaposition of units which is expected to serve the needs of its visitors in the most simple and tireless manner. Unity of composition has been sacrificed and the individual units do not seem to be knit together into one strong simple structure. You feel that the building might fly apart. The National Gallery conveys a feeling of permanence that is lacking in the Smithsonian Gallery. There is a fragility about the Smithsonian that disturbs, a thinness in the design which causes the building to lose effectiveness when viewed in comparison with the National Gallery. I do not know why it is necessary for the open entrance porch of the Smithsonian to seem to

hang to the main building by a glass strip. I should like to see the porch attached to the main structure in a more permanent manner. The same criticism might be made for the link between the auditorium and the stage box. There is a nervous assemblage of units that seem to indicate uncertainty. The composition needs a master stroke to bind it into a permanent mass.

It is interesting to speculate whether the architect of the Smithsonian would have produced this design without the stimulus of the particular competition for which the design was produced. The profession has quite generally felt that the Smithsonian Competition was from the beginning sectarian propaganda for the new architecture! The preferences of the Professional Advisor, the Technical Advisor, and at least one member of the Jury led serious competitors to believe that their submissions must be Modern to place. An examination of the ten winners will substantiate this. No doubt the more conservative architects did not enter the competition for fear that their solutions would not receive consideration. Such a competition setting may have contributed to the more or less extreme character of the design. It is possible that without such a set of conditions a middle ground solution might have been attained and it might have been satisfactory to more people.

Public buildings stand for years and they must look well and wear well over a con-

siderable period of time. A building that is too stylish is dated and may soon seem out of style. I like public architectural progress in less violent form. Perhaps that is impossible. If so, I am content with the Smithsonian rather than the static quality of the recent neo-classic buildings. The future of a strong, courageous American architecture seems to lie in the direction of the Smithsonian rather than in that of the National Gallery.

We hear some doubts expressed about the appearance of the Smithsonian on the Mall and its ability to take a harmonious position in the architectural wall which backs up the rows of elm trees. To my mind no single building can menace the Mall composition. This composition is really the splendid rows of trees—four deep—which will gradually attain a height of eighty or more feet. It is the great greensward spreading from the Capitol to the Washington Monument and flanked by these trees that is the backbone of the whole composition. Individual buildings, no matter what their design, are powerless to menace this tremendous conception. As time goes on, the great trees will keep all the buildings in a subordinate position. I see the buildings on the Mall standing as milestones in our architectural development and ever improving in character and style. I see them through the trunks and foliage—all brought into harmony by the great elms, the real guardians of the Mall.

EDITOR'S NOTE—*Ample notice has been taken by the press of the National Gallery of Art and also of the proposed Smithsonian Gallery of Art but we have been challenged by the fact that no impartial critic was invited to discuss both buildings in one article. The relation of the two—works by distinguished masters of opposed theories of architectural design, intended for sites of equal prominence, and intended to serve comparable functions—is readily apparent. The choice of a critic was not so obvious! Both designs have their able and ardent champions. DEAN JOSEPH HUDNUT of the Architectural Department of Harvard University, who served as Professional Advisor in the Smithsonian Gallery Competition, discussed the Jurors' selection of the "especially appropriate" Saarinen-Swanson design for the "Magazine of Art," (August, 1939). A persuasive and thoughtful tribute to the National Gallery of Art was written by HENRY H. SAYLOR, New York Architect, for publication at the time of the dedication of the late Andrew Mellon's gift to the nation, March 17, 1941. But it seemed to the Editors that a discussion of the two buildings, their relation to each other, to the Grand Plan of Washington, and especially to their era, was called for—hence the foregoing article by LORIMER RICH, whose professional achievements as an architect of public buildings and whose devoted study of Washington and its Grand Plan eminently qualified him for this approach.*



FACADE ON MALL, LOOKING TOWARD THE EAST WING
NATIONAL GALLERY OF ART—BY EGGERS & HIGGINS, ARCHITECTS



Samuel H. Gottscho

THIS DETAIL PHOTOGRAPH OF THE EAST WING SHOWS THE CAPITOL IN THE DISTANCE AT THE END OF THE MALL ENTRANCES AT EITHER END (PHOTOGRAPH BELOW) LEAD TO THE FIRST FLOOR EXHIBITION ROOMS

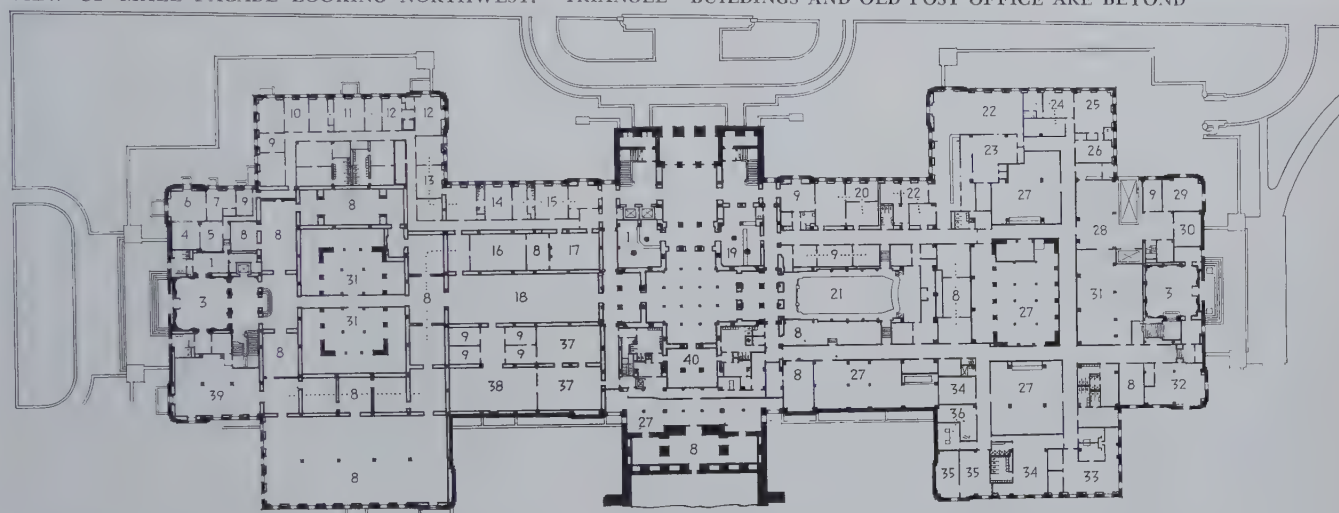


Samuel H. Gottscho

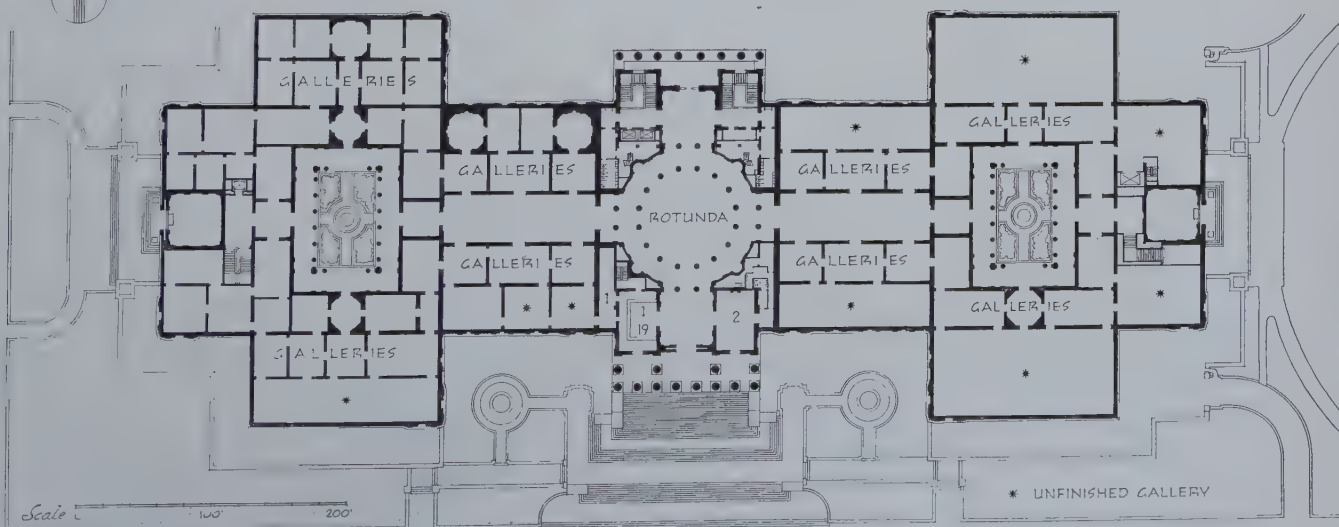
THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED



VIEW OF MALL FACADE LOOKING NORTHWEST. "TRIANGLE" BUILDINGS AND OLD POST OFFICE ARE BEYOND



- | | | | |
|-------------------|-------------------------------|-----------------------------|-----------------------------|
| 1. CHECKING ROOM | 11. TREASURER'S DEPARTMENT | 21. LECTURE HALL | 31. STORAGE |
| 2. FOUNDERS ROOM | 12. SECRETARY'S DEPARTMENT | 22. DINING ROOMS | 32. CARPENTER SHOP |
| 3. LOBBY | 13. CURATOR'S DEPARTMENT | 23. KITCHEN | 33. STUDIO AND DARK ROOMS |
| 4. LINING ROOM | 14. PRESIDENT, VICE PRESIDENT | 24. TELEPHONE OPERATORS | 34. GUARDS LOCKERS |
| 5. CRADLING ROOM | 15. DIRECTOR | 25. GUARDS SIGNAL ROOM | 35. TRANSFORMERS |
| 6. RESTORING ROOM | 16. MAIL ROOM | 26. BUILDING SUPERINTENDENT | 36. SWITCHBOARD, ELEC. EQT. |
| 7. LABORATORY | 17. BOARD ROOM | 27. FAN ROOM | 37. STACK ROOM |
| 8. UNASSIGNED | 18. EXHIBITION | 28. RECEIVING ROOM | 38. READING ROOM |
| 9. OFFICE | 19. CARD ROOM | 29. REGISTRAR | 39. COPYIST'S ROOM |
| 10. ACCOUNTANT | 20. ADMINISTRATIVE STAFF | 30. RECORDS | 40. SMOKING ROOM |



BY JOHN RUSSELL POPE AND COMPLETED BY EGGERS & HIGGINS



L. Horydczak



VIEW INTO ROTUNDA DOME (ABOVE) AND A STAIRWAY TO THE GALLERIES
THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED



Samuel H. Gottschlo

THE 36-FOOT "VERTE IMPERIAL" COLUMNS OF ITALIAN MARBLE SUPPORT A LIMESTONE ENTABLATURE BY JOHN RUSSELL POPE AND COMPLETED BY EGGERS & HIGGINS



IMPRESSIVE IN THEIR NOBLE SCALE ARE THE HALLS CONNECTING THE ROTUNDA AND THE GALLERIES. THE PARTITIONS IN THE EXHIBITION AREA (126,000 SQ. FEET) CAN BE MOVED AND REARRANGED AS GALLERY AUTHORITIES DESIRE. ON THE MAIN FLOOR THERE ARE 90 SEPARATE ROOMS. ONE OF THE FEATURED GARDEN COURTS IS SHOWN ACROSS-PAGE. NOTE RARE SHRUBS

T. Horydczak



THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED

RESEARCH REVEALED WASHINGTON'S DAYLIGHT WAS ADEQUATE FOR THE GALLERY 85% OF THE TIME, SO OVER THE CEILING LIGHTS OF SHATTER-PROOF, DIFFUSING GLASS WERE PROVIDED ACRES OF ALUMINUM AND WIRE-GLASS SKYLIGHT (LARGEST IN THE WORLD). ABOVE THE LAYLIGHTS IS A SYSTEM OF FLOODLIGHTS THAT CAN BE USED TO SIMULATE NATURAL LIGHT



T. Horydczak



BY JOHN RUSSELL POPE AND COMPLETED BY EGGERS & HIGGINS



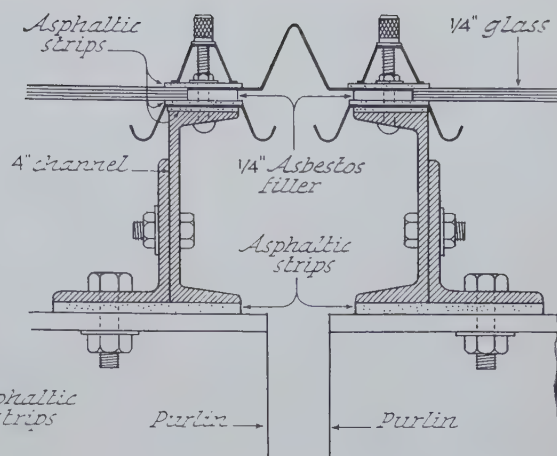
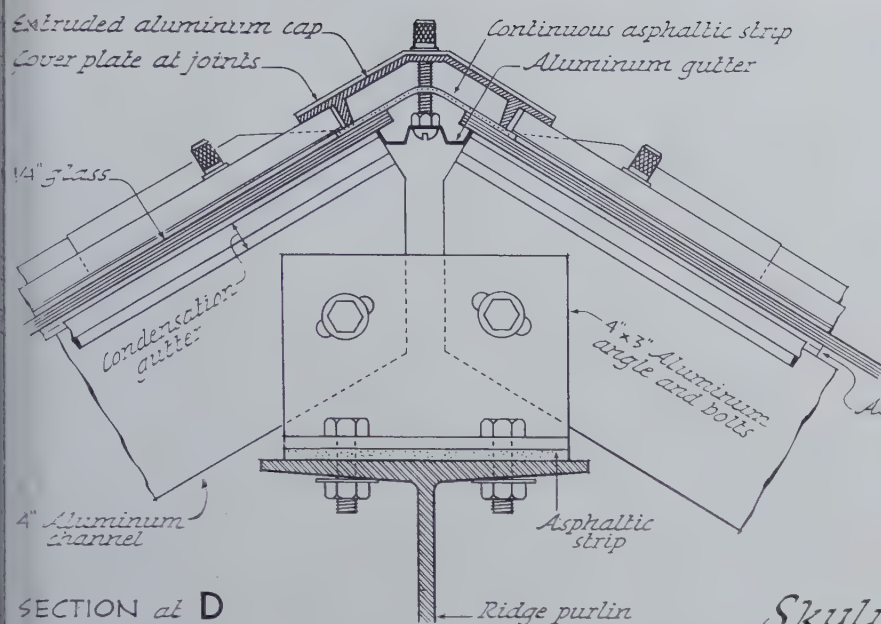
Samuel H. Gottscho

T. Horydczak



THE \$15,000,000 NATIONAL GALLERY OF ART MEASURES 782' x 303', A FEW FEET LONGER THAN THE CAPITOL INCLUDING THE HOUSE AND SENATE WINGS, AND IS THE LARGEST MARBLE BUILDING IN THE WORLD. ITS PICTURE GALLERY AREA IS SECOND ONLY TO THAT OF THE LOUVRE. THE COLOR GRADATION OF THE EXTERIOR, FROM PINK AT THE BASE THROUGH SEVEN BASIC SHADES TO NEAR-WHITE, WAS EFFECTED BY CAREFUL SELECTION FROM 800 CARLOADS OF TENNESSEE MARBLE FROM SEVEN QUARRIES. ABOUT ONE-SIXTH OF THIS SUPPLY WAS USED FOR THE STRUCTURE. THE PORTICO FACING CONSTITUTION AVENUE IS SHOWN ABOVE AND AT LEFT IS A DETAIL OF THE PORTAL ON THE SOUTH, FACING MALL

THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED

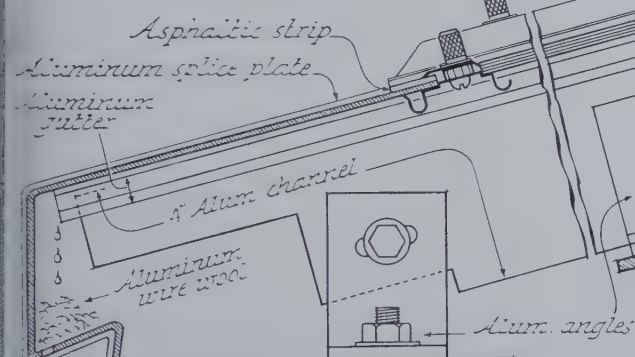
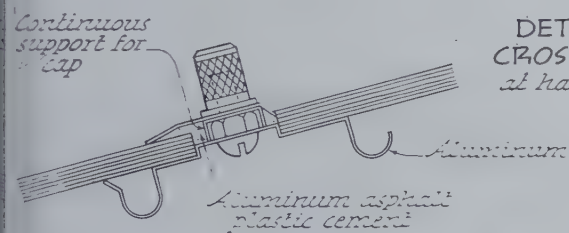


TYPICAL EXPANSION JOINT
at center line of each truss

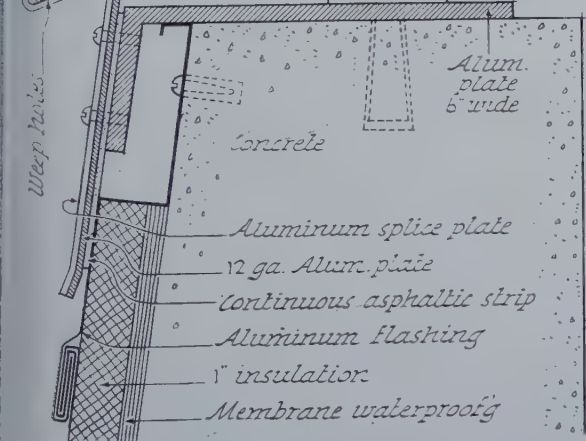
Skylight details

SCALE 3" EQUALS 1'-0"

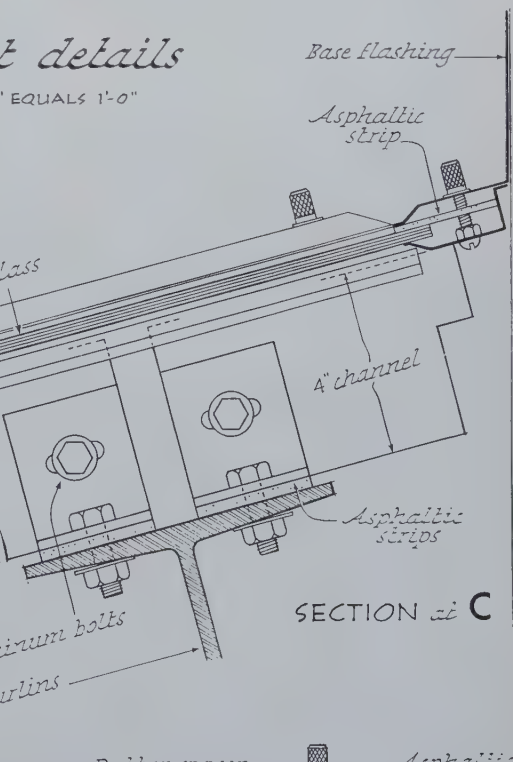
DETAIL OF
CROSS GUTTER
at half full size



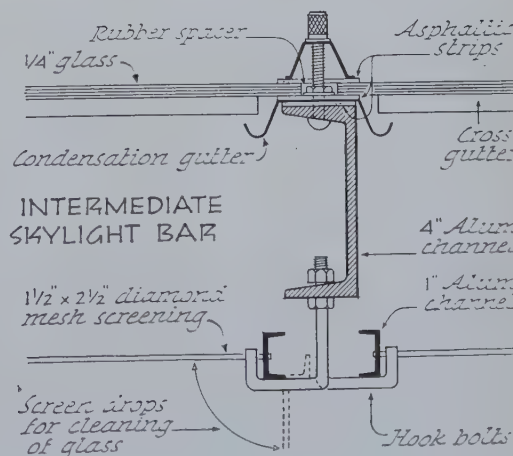
SECTION
at B



SECTION
at A



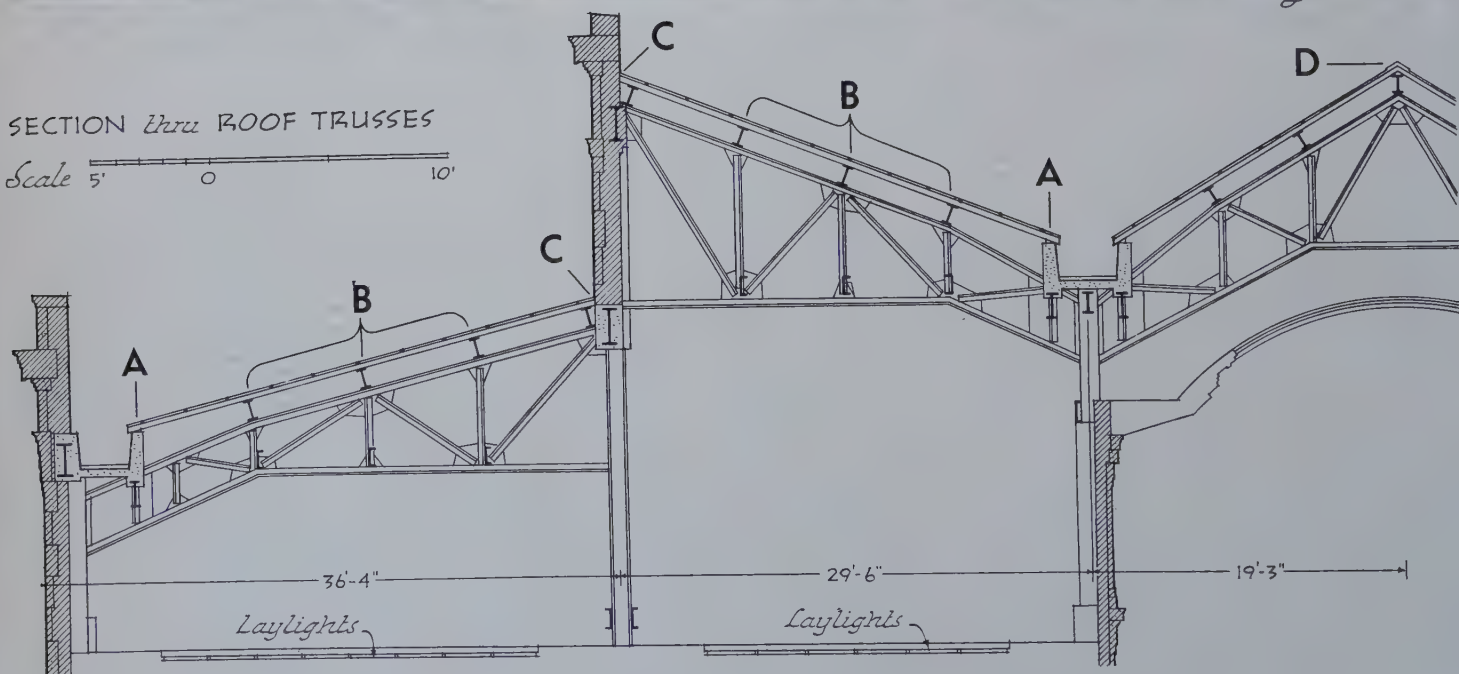
SECTION at C



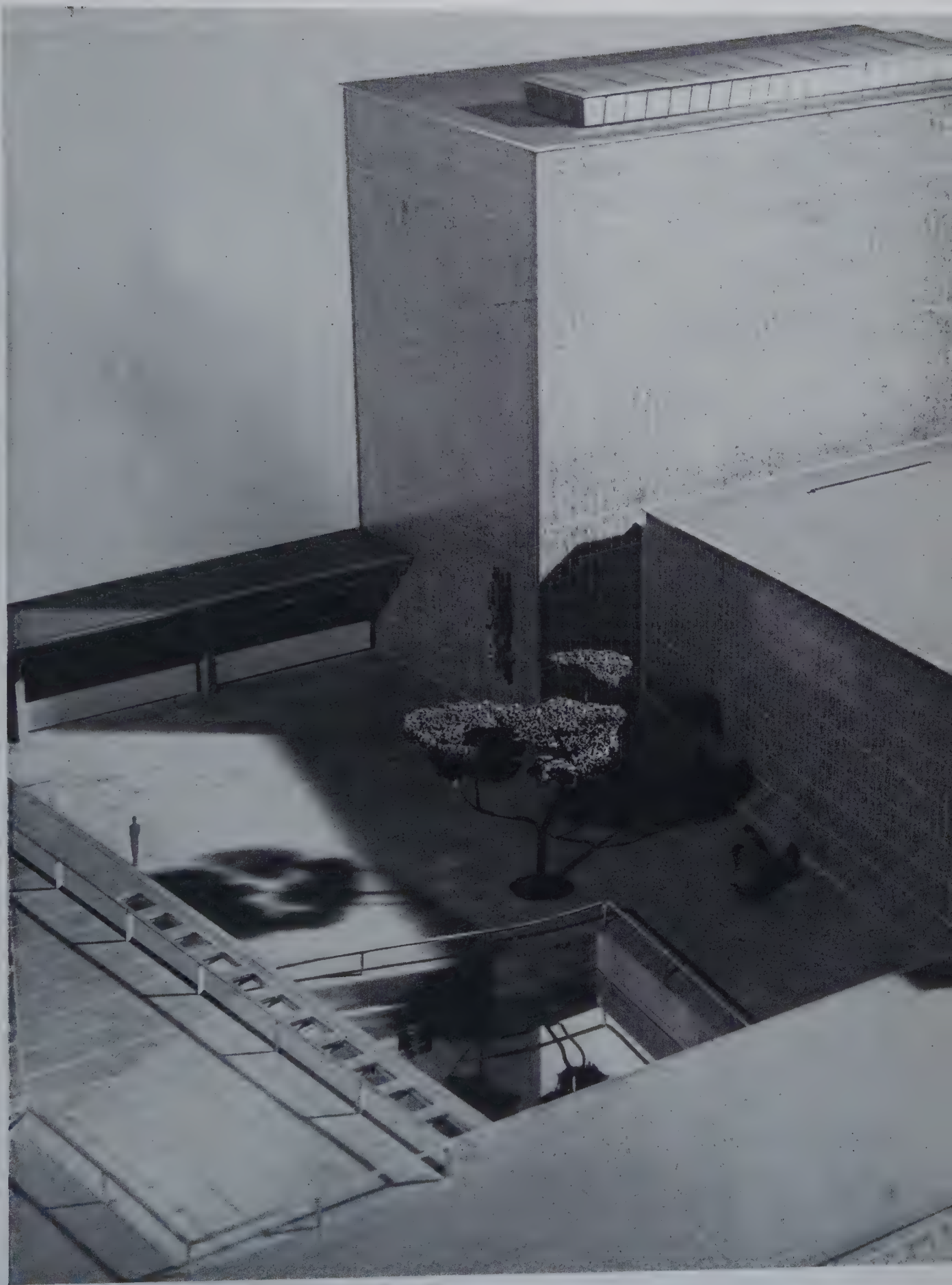
BY JOHN RUSSELL POPE AND COMPLETED BY EGGERS & HIGGINS



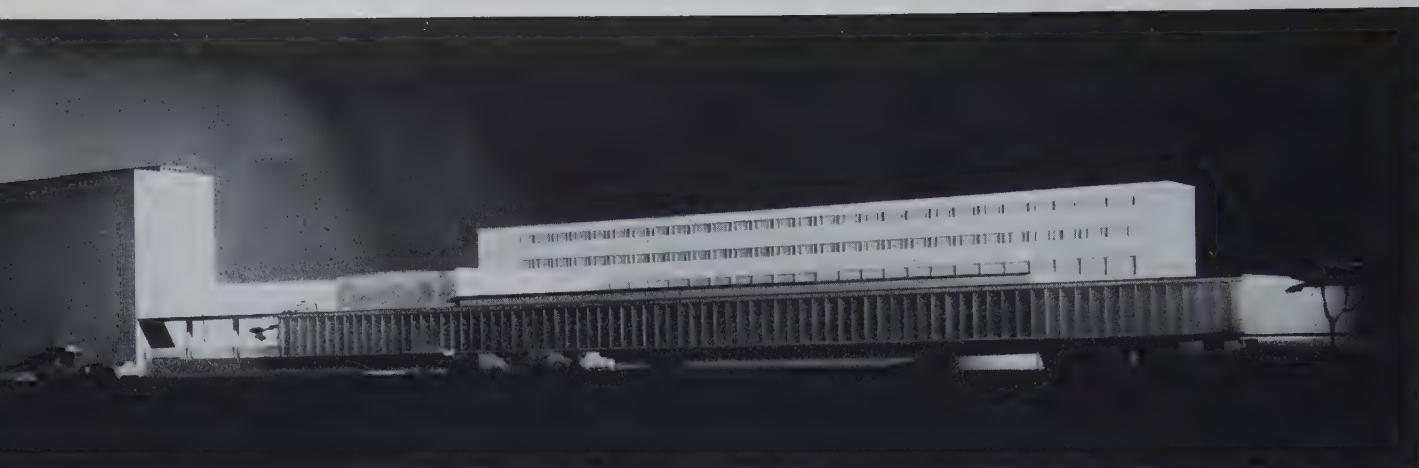
Photo by HORYDCZAK



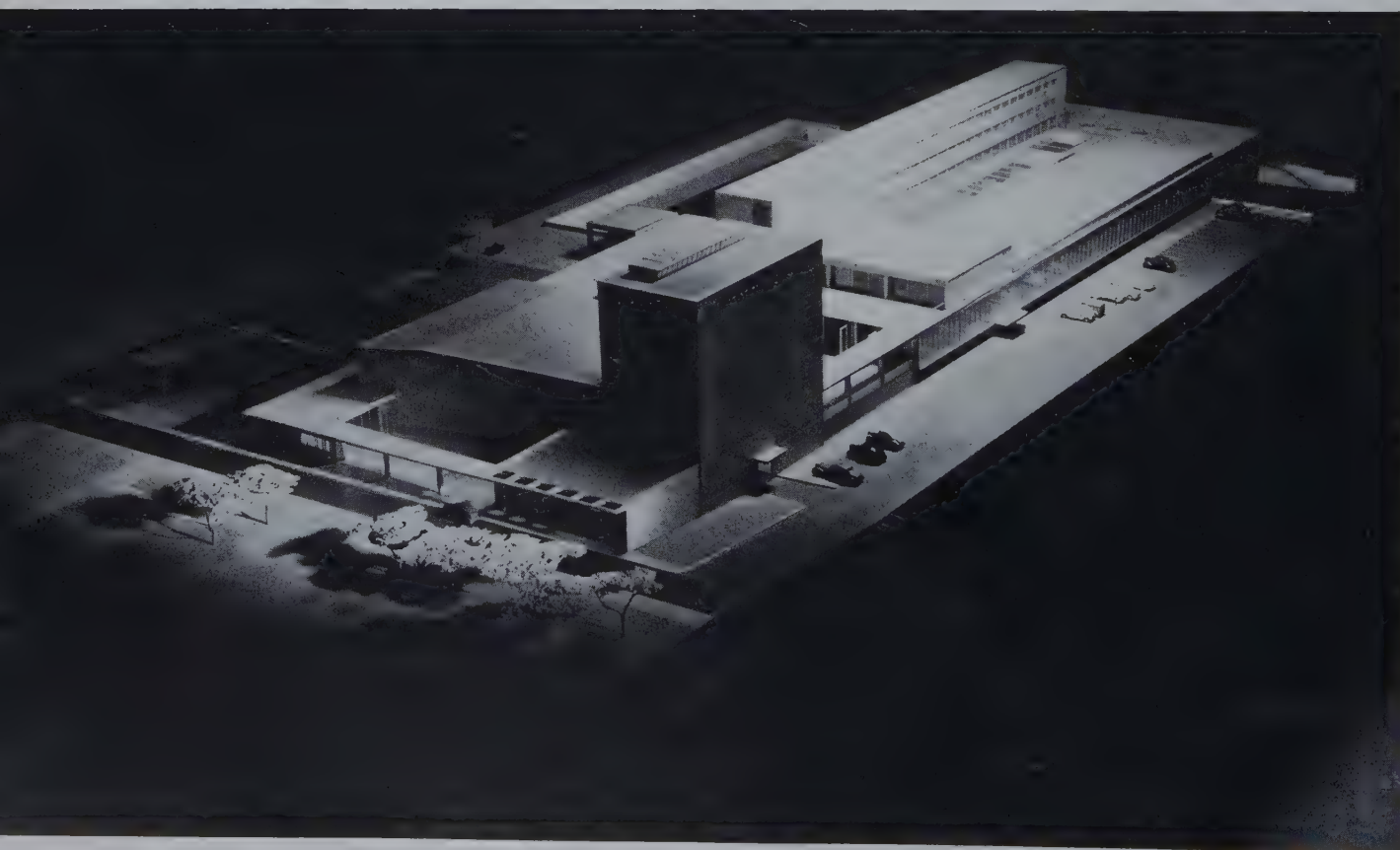
NATIONAL GALLERY OF ART—BY EGGERS & HIGGINS, ARCHITECTS

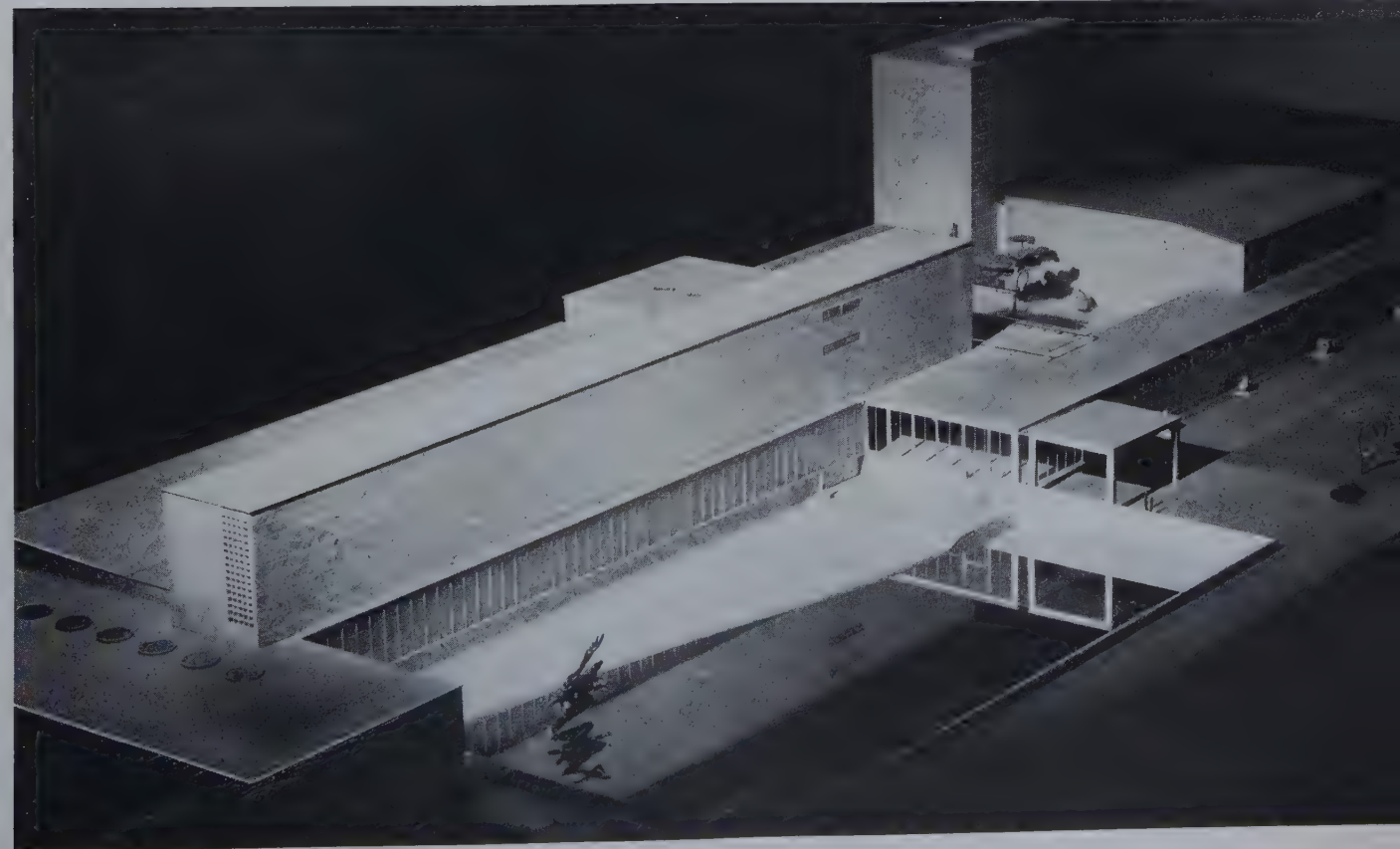
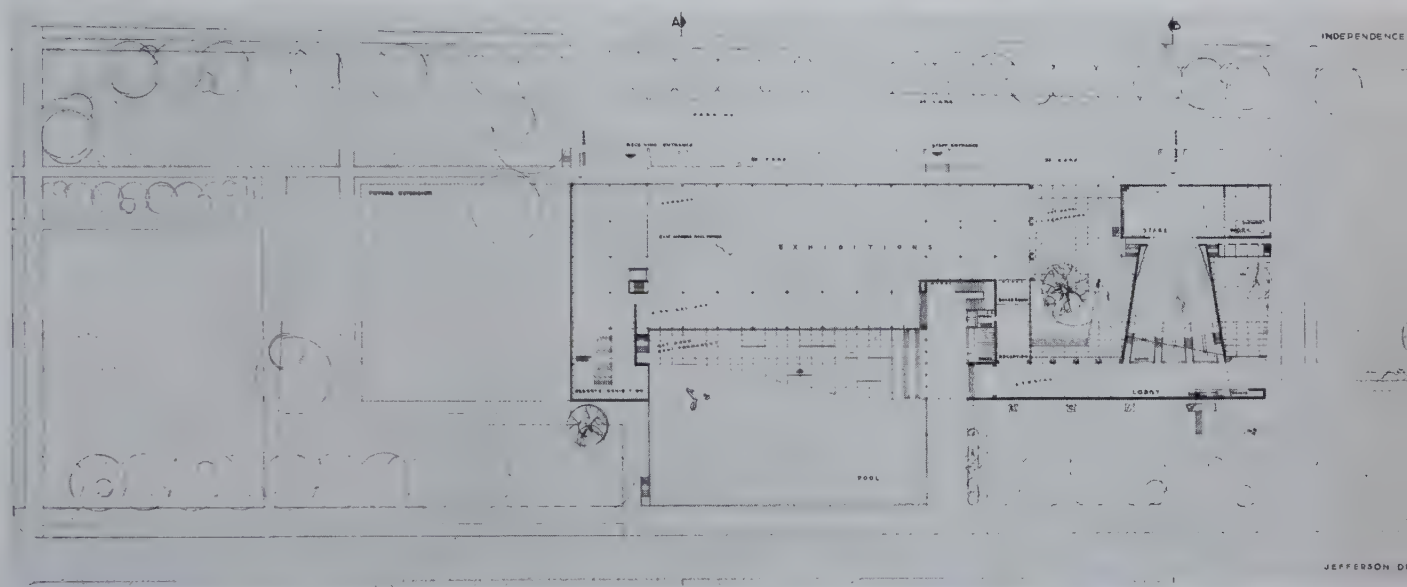
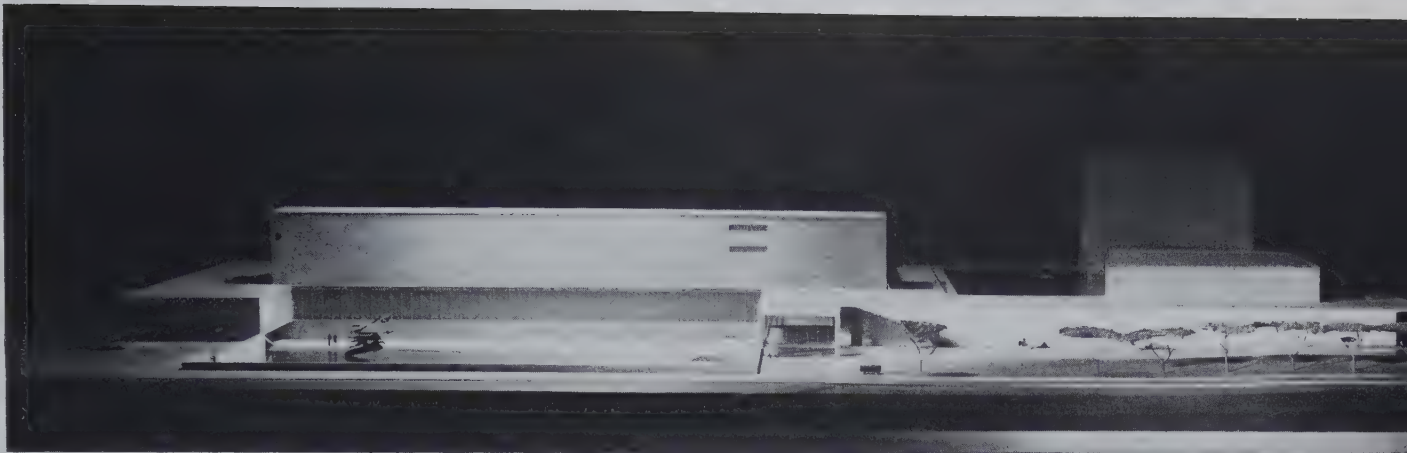


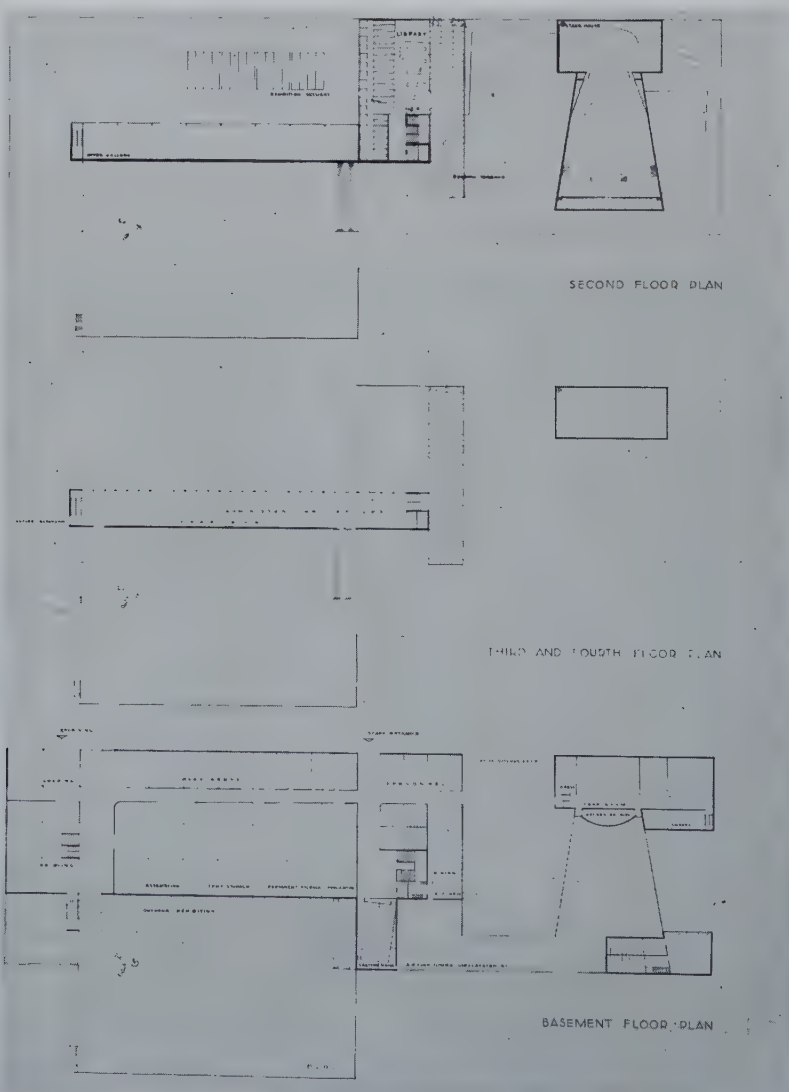
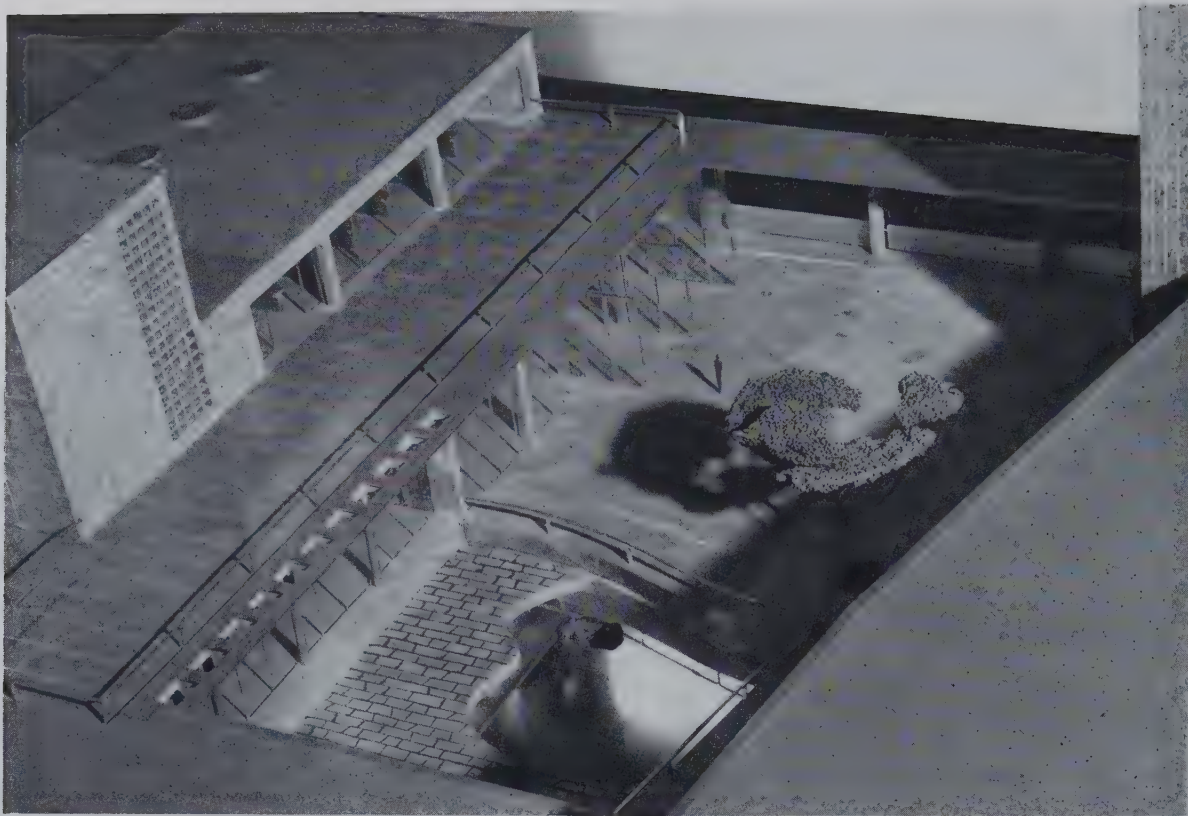
VIEW OF STAGE, ACROSS SCULPTURE COURT
MODEL OF SAARINENS' DESIGN FOR SMITHSONIAN GALLERY OF ART



FROM THE DRAWINGS AND DETAILS OF THEIR PRIZEWINNING DESIGN IN THE SMITHSONIAN GALLERY OF ART COMPETITION CONDUCTED EARLY IN 1939, TO SELECT AN ARCHITECT FOR THE PROPOSED STRUCTURE ON A SITE DIRECTLY ACROSS THE MALL FROM THE NATIONAL GALLERY OF ART (THEN BEING BUILT), THE SUPERB MODEL AT $\frac{1}{8}$ " SCALE SHOWN HERE WAS CONSTRUCTED OF MARBLE, GLASS, AND METAL BY ELIEL AND EERO SAARINEN AND J. ROBERT F. SWANSON, ASSOCIATES IN THE COMPETITION. THE SOUTH FACADE WITH THE EMPLOYEES' PARKING AREA ENTERED FROM INDEPENDENCE AVENUE IS SHOWN ABOVE AND THE ELEVATION ACROSS-PAGE IS THE FACADE OVERLOOKING THE MALL, OPPOSITE THE NATIONAL GALLERY. COUPLED WITH THE PLAN (ACROSS-PAGE) THE VIEWS BELOW SERVE TO EXPLAIN MORE CLEARLY THE RELATION OF THE VARIOUS ELEMENTS OF THE BUILDING—THE VAST GROUND-FLOOR EXHIBITION AREA LIGHTED BY CONTINUOUS WINDOW STRIP AND OVERLOOKING A SCULPTURE COURT AND A SCULPTURE PROMENADE BORDERING THE REFLECTING POOL BESIDE THE PRINCIPAL ENTRANCE, THE LONG OFFICE AND ADMINISTRATION UNIT ABOVE THE EXHIBITION AREA, THE LOWER LIBRARY WING OPENING ON THE ROOF PROMENADE, AND FINALLY THE TAPERED AUDITORIUM WITH ITS STAGE TOWER. PHOTOGRAPHS OF THE MODEL ARE REPRODUCED BY COURTESY OF THE SECTION OF FINE ARTS, PUBLIC BUILDINGS ADMINISTRATION. THE MODEL MAY BE SEEN IN THE FWA PAINTING AND SCULPTURE SECTION OFFICES

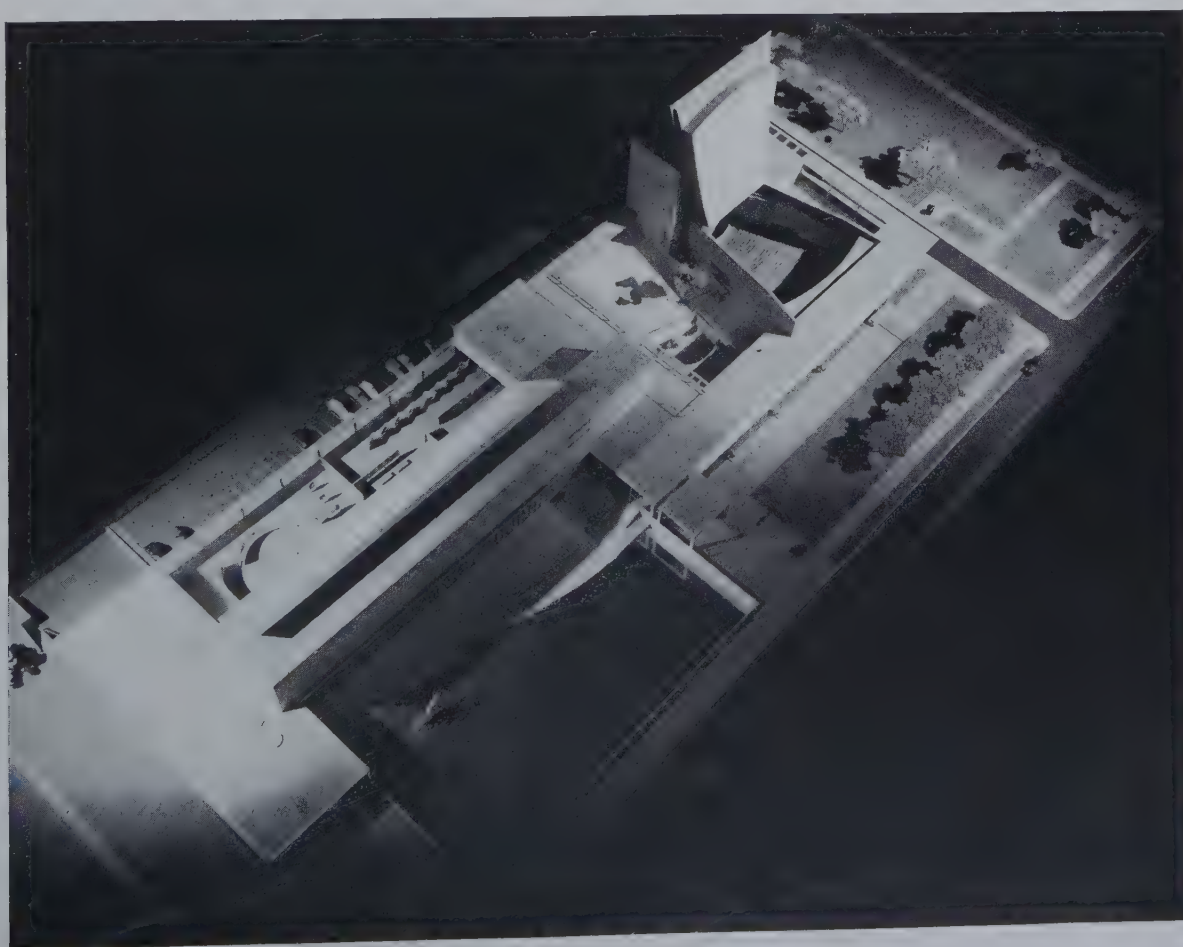
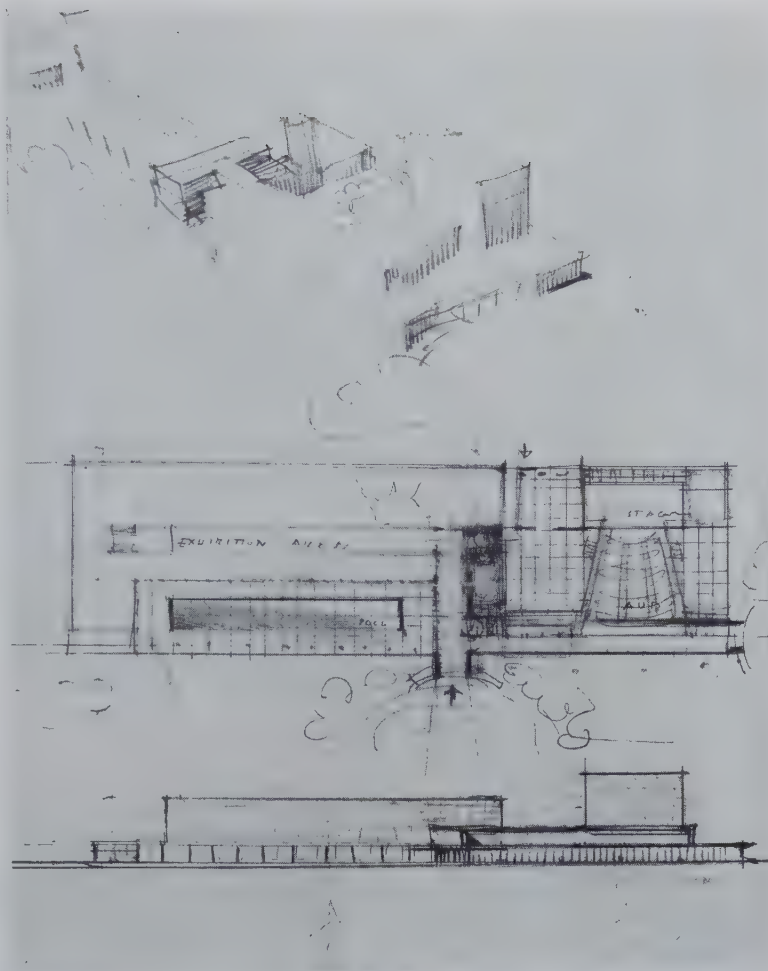






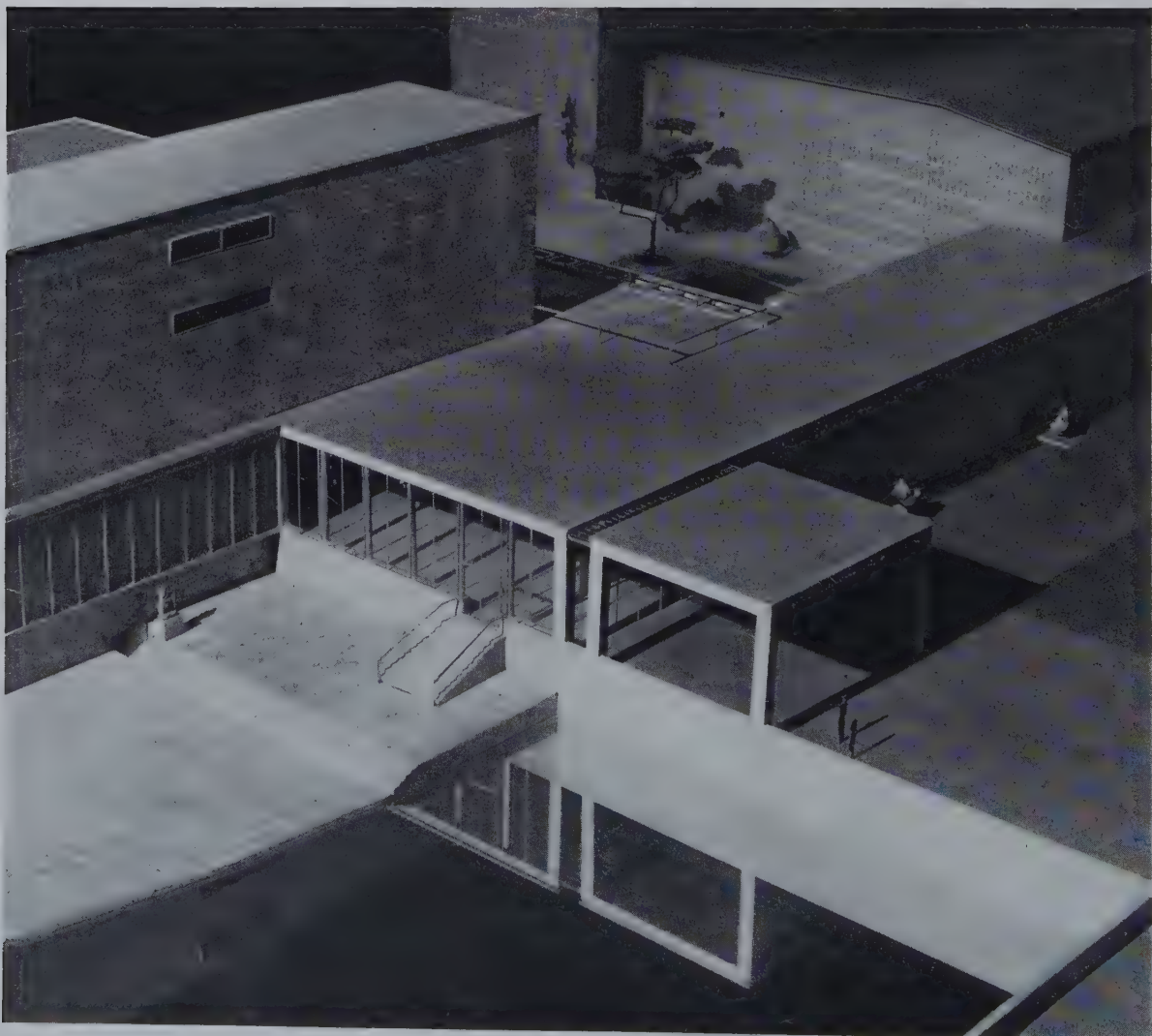
A CLOSER VIEW OF THE SCULPTURE COURT (ABOVE) SHOWS HOW FREE THE OPENINGS ARE, FROM THE EXHIBITION AREA TO THE COURT AND FROM THE LIBRARY WING TO THE ROOF PROMENADE. PLANS OF THE UPPER FLOORS AND OF THE BASEMENT ARE SHOWN AT LEFT

OBSERVE ONE OF THE EARLIEST SKETCHES OF THE SAARINEN DESIGN SHOWS THAT THE ELEMENTS WERE DISPOSED FROM THE FIRST MUCH AS THEY ARE IN THE MODEL. IN THE VIEW BELOW THE ROOFS OF THE AUDITORIUM AND ADMINISTRATION WING (AT LEFT) ARE LIFTED





THIS VIEW OF THE MODEL SHOWS THE WEST SIDE OF THE AUDITORIUM AND STAGE, WHERE A MARQUEE EXTENDING TO THE THEATER WORKSHOP (RIGHT) PARALLELS A DRIVEWAY AND SERVES AS AN ENTRANCE SHELTER. BELOW IS SHOWN A PHOTOGRAPH OF THE ENTRANCE PAVILION ON THE MALL SIDE



MODEL OF SAARINENS' DESIGN FOR SMITHSONIAN GALLERY OF ART

PUBLIC RELATIONS

A SECTION EDITED BY D. KNICKERBACKER BOYD

As we enter the second six months existence of this Section it is highly gratifying to be able to report considerable recent progress in Public Relations. This we will do by presenting the evidence of what one of our correspondents so well terms "the general trend throughout the United States" (See South Carolina, over page).

Before doing so, however, we wish to record a brief, but striking, statement from another correspondent respecting our "lead-off" comment of last month deprecating criticism by architects of their own status and of those who, they claim are infringing upon their prerogatives.

Says he: "They neglect to mention that architects have done very little to combat competition or to acquaint the public with their own qualifications. An excellent instance of the need for an intelli-

gently-conceived public relations program. They who are 'viewing with alarm' are never going to get any more Government work if they insist on alienating every Government Bureau and Department.

"It might be extremely interesting if you would comment some time on the political insanity and unreasonableness of attacking the Government on Monday, Wednesday, and Friday, then making costly junkets to Washington on Tuesday, Thursday, and Saturday, to get any little jobs that may be available."

Some of the sane and reasonable examples which we here cite may be considered as beginning to comply with his suggestion.

D. KNICKERBACKER BOYD

No. 4 South 15th St., Philadelphia, Pa.

PROGRESS IN ILLINOIS

The officers of the Illinois Society of Architects have given much thought and study to the possibility of making the public *Architect-Minded* by familiarizing it with advantages to be obtained through proper architectural design and supervision of building projects. They are agreed that were the prospective builder fully familiar with the various services performed by the architect, beginning with the counsel in the selection of a site and ending with the final payment on the completed project, he would employ an architect immediately upon deciding to build.

The ultimate result would be more practical and better designed buildings, use of materials of greater longevity, and influence towards superiority in later neighboring buildings. All these have an influence toward increasing the permanency of the investment. With these qualities appreciated, architects would profit by an increasing number of commissions.

The Illinois Society stressed publicity in carrying in the Chicago Daily News Saturday real estate page, weekly, and on Monday's financial page, advertisements of the

above arguments until the appropriation was exhausted.

(More later about the outcome)

Illinois Society Bulletin,

ARTHUR WOLTERS DORF, Editor.

HELP FROM MATERIAL MEN

We have almost reached the end of examples which we can refer to or reproduce where manufacturers of Building Materials or Products have advocated in their national advertising or in their literature intended for lay readers, that the services of competent architects be engaged on all building projects. This month we quote from an attractive folder on "Colonial Builders Hardware," widely distributed by the Sager Lock Works, this description of

The Architect and His Services

The services of the architect which commend him to your consideration are:

1. He adapts your home to your family as comfortably as a well tailored suit.
2. He considers light, air and view in placing your home on a lot. He blends exterior design with background and landscape.
3. He sees that construction follows specifications without bias or "substitution."
4. All details of his designing, both interior and exterior, are authentic,

and in complete livable harmony from front door to back.

5. Home financing is more readily obtained when the owner employs an architect.
6. The Architect is bound by ethics in his relations with you, just as the lawyer or the doctor. In the true sense, he is you, using for you his years of training and experience to see that you receive the fullest expression of your concept of a comfortable home.

UNFAIR COMPETITION

(1) Anent the situation which could be largely cured by the architects themselves if the public were made cognizant of the functions of competent architects and of the real value of their services, the A.I.A. adopted this resolution at the recent Yosemite Convention—

WHEREAS, A trend has developed in the Construction Industry wherein various agencies have assumed the professional functions of architect and engineer, and

WHEREAS, This condition is detrimental to the best interests of the entire construction industry, and to the public which it serves, therefore be it RESOLVED, That The American Institute of Architects in convention assembled in Yosemite Valley in the year 1941 recommends that the architects engineers, contractors, and producers of building materials cooperate to the fullest extent for the purpose of cor-

recting the aforementioned unsatisfactory condition in the construction industry, and be it further

RESOLVED, That a copy of this resolution be transmitted to each national organization representing the agencies above referred to and that the Committee on Industrial Relations be instructed to contact the national offices and local sections of these agencies in order to achieve the desired results of this resolution.

In these resolutions no reference is made, except inferentially, to the Home Builders, Real Estate Operators, and Realtors who are largely indebted to the Architectural Profession for their assistance in the promotion of improvements in and around our great cities. The failure to be recognized in the small home field is the chief loss to the most architects numerically and to the younger men especially. With an adequate public relations program and a Document on "The Value of Architect's Services," the architect, who is the person qualified by training and experience to contribute most towards the design of homes as single units or in groups, for the wealthy or for the low income earner, would begin to come into his home not only in this, but in other fields.

The danger lies in the fact that most of these developers do not employ architects professionally; substituting for such service that of the draftsman or employing an architect as a member of their organization who thereby cannot possibly conform to professional standards.

The realtor who has had a designer within his own organization make drawings for his building, or has employed an architect for only partial services in the construction of such a building through his employment to draw plans and perhaps write specifications without competition or supervision of construction, and says that he has employed "Architectural Services," is in fact perpetrating fraud. Some of these men, however, are not oblivious to the value of the services which the architectural profession can render.

The Committee on Industrial Relations can do a most useful service to the architect—and, more important, to purchasers of homes—if it can bring Home Builders and Realtors to the point where they

SOUTH CAROLINA MAKES THE NEWSPAPERS

The State Company

WILLIAM ELLIOTT
PRESIDENT AND TREASURER
COLUMBIA, S. C.

The State
Daily and Sunday

Columbia, S. C.
July 8, 1941

Dear Mr. Boyd:

The South Carolina Chapter, A.I.A., having determined upon a program of public education for this state in coordination with the general trend throughout the United States, has asked me to prepare news material for publication in four larger daily newspapers.

Enclosed you will find two typical releases published recently. In our opinion the story headed, "Architect Is Needed As Is Doctor, Lawyer", while slightly more direct than the average publicity article, strikes squarely in the center the force that every architect must combat.

Your criticism of these stories and any suggestions you may offer will be greatly appreciated by The Chapter, I am sure.

SC Architects Organized to Further Ethics

The American Institute of Architects is founded upon the furthering of the ethics of the architectural profession. The South Carolina chapter of the institute was chartered on September 25, 1913.

The executive committee of the South Carolina chapter is composed of six assigned members, three of whom are officers of this chapter. The president of the South Carolina chapter is Heyward S. Singley, well-known architect of Columbia and the secretary and treasurer is James C. Hemphill of Columbia, well-known in residential and civic architecture.

In outlining the work of institute architects the A. I. A. members function around the following services: (1) The preliminary stage, wherein the client outlines his ideas and purposes considering plan, design, feasibility, location, environs, type of construction, equipment, time necessary for construction and means of financing. (2) The basic drawing stage. The architect makes basic drawings at small scale, to illustrate his conclusions and the fixation of the general plan. Recommendations follow with general advice to the client. (3) The working drawing stage. Here the architect develops the working drawings, specifications, general conditions and bid forms. Working drawings show plans, elevations and details. This includes blue-prints and specifications. (3) The construction stage. This includes the letting of contracts for construction by the architect upon the client's approval. Then the architect begins supervision of construction noting stages and supervising in general the progress of the building. If necessary he will provide a clerk-of-the-works to superintend the work at all times or any specified part of it. Payment for this clerk should be additional to any percentage or lump sum fee.

This final major stage may entail any modification or change of contract. The architect keeps accurate records of all contract prices, the amounts he has certified for payment and the balances to be certified.

(4) The final stage is the general additional service phase. This includes the sometime necessary pro-

Sincerely,

Jack P. Sholar
c/o James C. Hemphill, A
Carolina Life Building,
Columbia, S. C.

vision of a clerk-of-the-works for continuous supervision of the project. Also the architect may have to leave his locality for a specific need, for which the only additional charge is traveling expenses and subsistence expenses.

The architect may be required to appear as expert witness or otherwise act as representative of the client, at a proportionate fee. The architect may design furniture, fixtures, and decorative work, in excess of his regular services. The title Special Services the Institute states: "The value of the architect's advice and counsel as consultant, supervisor or associate lies in his special competence and experience on projects of the nature of the one under consideration. Each of them is an important and useful service, of growing importance. The compensation should be commensurate with the services performed."

Member architects of the South Carolina chapter, the American Institute of Architects, are as follows: William W. Baker, Florence; Leon S. Barton, Orangeburg; J. Whitney Cunningham, Sumter; C. R. Dial, Columbia; C. W. Fant, Anderson; Thomas G. Harmon, Hartsville; James C. Hemphill, Columbia; H. D. Harrell, Bennettsville; F. V. Hopkins, Florence; David B. Hyer, Charleston; Robert S. Lafaye, Columbia; Samuel Lapham, Jr., Charleston; Rudolph E. Lee, Clemson; Ralph Little, Rock Hill; C. R. McDonald, Greenville; John A. McPherson, Greenville; Albert Simmons, Charleston; Heyward S. Singley, Columbia; Albert S. Thomas, Columbia; Stephen Thomas, Charleston, and James B. Urquhart, Columbia.

Architect Is Needed as Is Doctor, Lawyer

"Eight Reasons Why You Should Employ An Architect," is directed to those low and medium cost house builders who believe they can have the house of their dreams without an architect's help.

This pamphlet, released by The American Institute of Architects explains in detail and answers completely the question, "Can I Do Without an Architect?" The South Carolina Chapter of The American Institute of Architects is concentrating upon this phase of building with the purpose of giving the small house builder more for his money.

In detailing the eight reasons for employing an architect the release points out: "(1) In illness one needs a doctor; in legal matters a lawyer. A building, with its infinite variety of modern facilities for comfort and health and its claim for beauty needs an architect. (2) The architect has expert knowledge of building materials and construction methods, and how best to plan for the installation of plumbing, heating, lighting and insulation.

"(3) A building is a better investment if well planned an attractive in appearance. Only the trained architects can make it so. (4) Both owner and builder depend on competitive bidding for fair prices. Fair competitive bidding depends upon complete plans and specifications drawn by an architect.

"(5) The owner needs the supervision of an expert unbiased by commercial considerations to pass on the quality of the materials and workmanship going into his building. (6) It needs no argument that the owner's interests are best served by the architect who has devoted years to special training for his work and therefore must be more intelligently qualified than the man with other interests, obligations and training.

"(7) From start to finish of a building operation the architect is the owner's professional adviser and representative—in drawing contracts, complying with building codes and lien laws, certifying building charges, and seeing throughout that the owner gets what he pays for. (8) Architectural services are a small fraction

will not sanction the misuse of the term "architectural services," conscious of the fact that the term "Architect" has a sales value in dis-

posing of homes.

We believe that this subject should also be referred to the Committee on Public Information.

LET'S USE THE RADIO TO ADVANCE OUR CAUSE

BY WALTER R. HAGEDOHN

"The public needs enlightenment on many points regarding the profession. Too many persons have an impression that an architect is a superfluity—very useful perhaps, to draw a pretty picture for those who can afford the luxury of his services; but not necessary to any one who is willing to supervise the erection of his own building. The simple fact that so few buildings outside of our large cities are designed or erected under the supervision of architects shows how little the profession is appreciated."

"How is this ignorance to be removed, and how are people to be taught that it is to their best interest to employ an architect, just as it is to their best interest to employ other professional men? By organized and united effort to diffuse knowledge on the subject."

The above paragraphs have a familiar ring to them, don't they. Where did you hear them last? At a meeting of your State Association or Chapter? Strange as it seems, the above paragraphs are quoted directly from the January 1, 1880, issue of the *California Architect and Building Review*. Over 60 years ago, the architects were faced with the same problem, which today they still do not wish to face in a realistic manner—the question of educating the public to the value and the economic necessity of an architect's services for any and all building ventures!

After 60 years, years during which the profession has definitely lost ground, the "smug" old guard practitioner still fails to see the necessity for an aggressive far-reaching public relations program—a program that will again earn the respect and consideration an architect is entitled to, and that will awaken the profession itself, to the responsibilities it owes to the public. Yes indeed, the profession owes the public a responsibility. For-

getting this important fact has placed the architect in the position he finds himself in today, with the governmental agencies as well as with the private client.

Many plans have been suggested to bring the architect before the public in the proper manner. Most of them have not been carried out, or properly followed out. A program must be followed out as well as merely being presented, if it is to bring the desired results. This has been the case with the radio program carried on for the past year by the Southern Section of the State Association of California Architects. In addition to presenting the fifteen-minute commentary program, this is followed up by the issuance of bulletins containing the material used in the broadcast in condensed form. These are sent free of charge to the listeners requesting them. Listeners wishing to contact architects may write in, stating the type of building they are interested in building, the location, and the approximate amount they wish to invest. Individual architects are assigned to each case, and in this manner \$2,000,000 word of leads have been distributed among the architects of Southern California.

This past year of broadcasting has made several important facts very clear. One is that the public is hungry for real building information, for facts which the architect alone is in a position to give. Secondly, it has brought out the real necessity for such a program, not only for the benefit of the architect, but for the benefit of the public. Thirdly, it has disclosed that the average architect needs to familiarize himself more thoroughly with the proper conduct of his own business, particularly his real responsibility to his clients.

The radio program has taught us that it can be the keystone for a far-reaching, all-out

program of public relations. Through it, we have learned to get down to earth, to give value received, and to understand people. It has made it necessary for the architects to form speakers bureaus, to write articles for the newspapers, to speak to the students of the high schools, junior colleges, and colleges about the work of the architect, and the appreciation of good architecture. One of the biggest problems of the individual architect is to become a little more human, to have more understanding and kindness. Through these direct contacts with the young men and women of the schools and of the social and service clubs, that problem is solved in part.

Why does the radio furnish the best medium of putting the architect before the public? When we find that radio rates first over all other forms of entertainment; that 85% of 28,000,000 families have their radio sets in use each day; that the average urban family uses its radio five hours and twelve minutes each day, and the average rural family uses its radio five hours and eighteen minutes each day; we can see that the best way to reach the people is through the radio. In fact, today, more people spend more time listening to radio programs than they spend doing anything else, except working and sleeping!

Another point is, the average man would rather listen to the news, or to a story, than to read it. The popularity of the photo magazines is proof of the laziness of the human race. People would rather get their news through pictures than to read long descriptive articles. The human voice has a great appeal, and the dramatic interest in radio adds another potent factor in making it an ideal way for the architect to reach the public with his educational program in a very dignified direct approach.

What subject matter should be used in these radio programs?

That is a question that deserves serious consideration. Inasmuch as our listening public increased from less than 100,000 listeners to over 300,000 listeners in our latest broadcasts, we feel that we have been providing the type of program the public is interested in, and one which will hold its interest. A down-to-earth, common-sense, one-and-two-syllable, heart-to-heart talk, about some subject the average person can understand, such as room arrangement, color selection, proper construction of *their* homes, or rooms, arouses immediate interest, and prevents them from twisting the dial to another station. The subject of the wonders of the

ancient arts and the works of the great masters does not interest them. But it does interest them when those wonders can be of direct advantage to them in the planning and design of their own home. In other words a program, to be successful, must be human, it must be down to earth, it must be factual, and it must be couched in such language that the average listener (whose average mental age, the broadcasting companies tell us, is ten years) can understand it, appreciate it, and receive benefit from it. The program may not sound polished or learned enough for the highly intelligent and educated architect, or for those few discerning intellectuals who believe they constitute the intelligentsia. But it is well to remember that it is to the people who need this educational program that the broadcasts are directed—not to the architect, nor to those persons who would seek his services, but to those who need his services and professional advice and those who do not know where to find it—in other words, to those who would receive infinitely more benefit from his services than anyone else.

Naturally the radio is only one medium, but today it is the most modern, the most direct, the most forceful, and the most appealing method of interesting the public in architecture. The other media, such as news items, newspaper and magazine articles, speakers bureaus, architectural lectures and exhibits will be forced upon the profession by the weight of the inquiries it will receive from the radio publicity. For over 60 years we have been faced with the same problem, let us solve it with modern methods—"By organized and united effort to diffuse knowledge on the subject," again quoting from the January 1, 1880, issue of *California Architect and Building Review*.

Let us organize, present, and follow up by "united effort" a radio program of public education along the lines established in Southern California. If not one program, a series of programs emanating from the various sections of the country, all of these programs co-ordinated to one general pattern, one theme, and one purpose—that of educating the public to the value of an architect's services, and of good architecture. Without a doubt, such a program would go a long way toward solving many of the problems confronting the profession today. *Now* is the time to start this program! We will not have another 60 years to dawdle along aimlessly in our public relations! In this period of rapid change there can be no procrastinating. Let's start now!



THE PRINCIPAL GALLERY OF THE EXHIBITION OF NORTHERN CALIFORNIA RESIDENTIAL ARCHITECTURE

EXHIBITION AT GUMP'S

SAN FRANCISCO ARCHITECTS SHOW THE PUBLIC

The architects who attended the Yosemite Convention and later went to San Francisco, in accordance with the official schedule, arrived in time to be treated to a practical demonstration of how architectural exhibits can be made effective in public education. The practitioners of the San Francisco region, representing the American Institute of Architects and the State Association of California Architects, Northern Section, took advantage of the well-advertised presence of the national convention in California to put on a show of residential architecture at Gump's Galleries on Post Street, lasting from May 28th to June 7th.

The exhibition itself was designed and executed under the direction of a small group led by Ernest Born. Special backgrounds were provided to contribute fresh interest to the famous and familiar premises of Gump's. The work exhibited was carefully selected and limited in quantity, with the result that the quality was unusually high. Plans and photographs were all made and printed especially for the exhibition and included one large, easily-read plan and one extra large photograph with two or three

smaller photographs for each job. The photography itself was of unusual excellence, a point worth noting.

Color was obtained by making the plans all blueprints and through the naturally dramatic blacks and whites of the photographs, the warmth of the Plywood background, and the colored descriptive strip accompanying each project. A special alcove or study room, provided with a large table and racks upon which were displayed a year's copies of the several architectural magazines, was quite gay with the colors of the covers and the colored cardboards hung around the wall's mounts.

To further enliven the exhibition a series of lectures was arranged to be given each day at three in the afternoon—an hour carefully calculated to catch the lady-shoppers. The subjects were all directed to cultivate understanding and appreciation of the contribution of the architect and his associates to better and more civilized living through the design of individual homes and communities. Lecturers included Serge Chermayeff, Fellow, Royal Institute of British Architects; L. Deming Tilton, Regional



A VIEW AS THE VISITOR CAME OFF THE ELEVATOR AND APPROACHED THE MAIN GALLERY WAS MADE INTRIGUING THROUGH THE EXERCISE OF A LITTLE IMAGINATION



IN THE CENTER PICTURE, A SMALL GALLERY, OFF THE BIG ONE, CONTINUES THE SHOW. THE STUDY ROOM WITH COLORFUL ARCHITECTURAL MAGAZINES APPEARS BELOW



Chairman, National Resources Planning Board; Catherine Bauer, Secretary California Housing and Planning Association; Warren C. Perry, Director, School of Architecture, University of California; Gardner A. Dailey, San Francisco Architect; Rudolph Blesh, of Gump's Interior Decorating Department; and Thomas D. Church, San Francisco Landscape Architect—all distinguished names in the locality and some of national or even international prominence.

Every day the lecture room was packed and many people were turned away. People came early and saved seats for their friends. The study room was full, all day long, of people looking at the magazines.

The pictures shown on these two pages give but a rough idea of the exhibition but will be suggestive to other architectural groups which could undertake similar activity. More important, perhaps, than the physical aspect was the spirit back of the show, which was conceived with enthusiasm and arranged with understanding of the psychology of the situation.

A two-fold moral may be drawn from the occasion. First; people are really interested in subjects concerning architecture when they are given the opportunity to be instructed. Second; any group of architects in any substantial community can duplicate the performance with a little gumption and intelligence—and this at small cost measured against the advantage to themselves and their profession.

WASHINGTON REPORT

COMPILED BY A. D. TAYLOR OF CLEVELAND

The following information is prepared each month as a result of observation of activities in the different government agencies engaged in National Defense. The Editors welcome comments and suggestions from readers as to the kind and extent of information which may be of the maximum interest to members of the technical planning professions and to the building industry for whose benefit these monthly reports are published.

DEFENSE HOUSING

The program of Defense Housing continues to expand, and to include new areas in which this kind of housing is necessary. Early in July the President approved a recommendation of the Defense Housing Co-ordinator for the immediate construction of approximately 10,000 units to be occupied by families of industrial workers and enlisted personnel in 34 localities as follows:

| | |
|------------------------------|------------|
| Childersburg, Alabama | 40 Units |
| Litchfield Park, Arizona | 100 Units |
| Bakersfield, California | 85 Units |
| Richmond, California | 450 Units |
| Bristol, Connecticut | 200 Units |
| Washington, D. C. | 1000 Units |
| Banana River, Florida | 50 Units |
| Jacksonville, Florida | 400 Units |
| Pensacola, Florida | 200 Units |
| Savannah, Georgia | 150 Units |
| Connersville, Indiana | 300 Units |
| Fort Wayne, Indiana | 75 Units |
| La Porte, Indiana | 400 Units |
| Madison, Indiana | 100 Units |
| Burlington, Iowa | 200 Units |
| Wichita, Kansas | 600 Units |
| New Orleans, La. | 325 Units |
| Baltimore, Maryland | 1000 Units |
| Springfield, Mass. | 300 Units |
| Biloxi, Miss. | 175 Units |
| Meridian, Miss. | 100 Units |
| Charlotte, North Carolina | 85 Units |
| Jacksonville, North Carolina | 700 Units |
| Cape May, New Jersey | 50 Units |
| Northern New Jersey | 250 Units |
| Canton, Ohio | 300 Units |
| Cleveland, Ohio | 500 Units |
| Port Clinton, Ohio | 100 Units |
| Knoxville, Tenn. | 250 Units |
| Victoria, Texas | 100 Units |
| Wichita Falls, Texas | 175 Units |
| Dahlgren, Virginia | 50 Units |
| Seattle, Washington | 500 Units |
| Charleston, West Virginia | 400 Units |

These housing projects, distributed through 21 states and the District of Columbia, has been assigned to several agencies by the Federal Works Administrator, as follows:

United States Housing Authority; Federal Works Agency (Washington Office); Alley Dwelling Authority District of Columbia; Navy Department; Public Buildings Administration; Mutual Ownership Division of Federal Works Agency; Connecticut Office of Federal Works Agency.

The major portion of this program is divided between the United States Housing Authority and the Public Buildings Administration. Until very recently the United States Housing Authority adopted a procedure of asking the participation of the local housing authorities in Defense Housing, only to the extent of recommending to the central office of the USHA in Washington, the names of architects who in the opinion of the local authority might be thoroughly qualified to provide the required services in the design of a Defense Housing Project. Under the changed procedure the United States Housing Authority has placed added responsibilities in the hands of the local housing authorities to the extent that the local housing authority acts as a representative of the USHA during the design and construction period of the housing project.

The Federal Works Agency is continuing to employ architects in private practice, and with exceptional experience in housing work, to design certain projects

among which the Indian Head Project south of Washington is typical.

★

HOUSING RELEASES

The magazine "Defense" published weekly from the Office of Emergency Management in Washington, includes an increasing amount of information of real value to members of the technical planning professions, concerning housing and other construction projects.

"The Office of Emergency Management" (Division of Housing Co-ordination) also publishes (of which the release dated July 3, 1941 is typical) current information concerning Defense Housing Projects approved by the President and administered through the office of the Federal Works Agency. These releases contain valuable and timely information of real interest to the technical planning professions.

Releases are also published (of which the release of July 2, 1941;—Release No. 111) is typical, containing information as to the allocation by the Federal Works Administrator of Defense Housing Projects to the different agencies under the Federal Works Agency.

Release No. 600 from the USHA press section in the North Interior Building, announces the formation of an advisory group of architects to serve without compensation for the purpose of "providing advice on design of Defense Housing Projects and also to give attention to plans for the projects for low income families which may be built in increasing numbers after the present emergency has passed."

This advisory group includes:
 Rudolph S. Adler Atlanta
 Eero Saarinen Bloomfield Hills
 Hugh Stebbins, Jr. Boston
 Henry Churchill New York
 Talbot F. Hamlin " "
 Don Hatch " "
 William Lescaze " "
 George Nelson " "
 Howard Myers (chm.) " "

An interesting series of bulletins also is being published by the Federal Works Agency (Information Division, North Interior Building, Washington, D. C.) entitled "Defense Housing Construction Bulletin." These bulletins supply up-to-date information concerning the "status of all housing projects under the Federal Works Administration."

★

Since the announcement of the lists of cantonments pub-

lished in the July issue of this magazine, and to the date of this report, no announcements have been made of major cantonment projects which, according to published reports, have been under consideration in the Construction Division of the War Department. Without doubt there will be a number of large new cantonment projects announced in the near future to provide for the rapidly increasing activities and personnel of the army. July 12, 1941

CANTONMENTS, ORDNANCE PROJECTS

| <i>Project</i> | <i>Approximate Expenditure</i> | <i>Architect-Engineer</i> |
|--|---|---|
| Fort Jackson (Reception Center) South Carolina | \$939,000 | J. A. Jones Construction Co. Charlotte, N. Carolina |
| Weldon Springs Ordnance Plant, Weldon Springs, Mo. (Additional Facilities) | \$14,100,000 (Estimated Additional Cost) \$25,400,000 (Total Estimated Cost) | |
| Wolf Creek Ordnance Plant and Milan Storage Depot at Milan, Tennessee | \$10,800,000 (Additional Estimated Cost) \$19,300,000 (Total Estimated Cost) | H. K. Ferguson Co. Cleveland, Ohio |
| Ordnance Storage Depot, Benicia Arsenal, California | \$3,000,000 (Estimated Cost) | Clyde C. Kennedy San Francisco |
| Replacement Center Facilities, Fort Warren, Wyoming | \$1,000,000 (Estimated Cost) | Walter W. Flora Cheyenne, Wyoming |
| Plum Book Ordnance Plant near Sandusky, Ohio | \$9,200,000 (Estimated Additional Cost) | Badger Company Boston |
| Ammunition Storage Depot, Texarkana, Texas | \$9,400,000 | Gibe, La Roche—Dahl & Chappell Dallas, Texas |
| Ravenna Ordnance Plant, Ravenna, Ohio | \$4,400,000 (Additional Estimated Cost) \$30,000,000 (Total Cost) | Wilbur Watson & Associates Cleveland, Ohio |
| Iowa Ordnance Plant, Burlington, Iowa | \$5,300,000 (Additional Estimated Cost) | Day & Zimmerman Inc. Philadelphia, Pa. |
| Umatilla Ordnance Depot, Hermiston, Oregon | \$3,100,000 (Additional Estimated Cost) | Stevens & Koon Portland, Oregon |
| Camp Perry Reception Center, Camp Perry, Ohio | \$750,000 | Garfield, Harris, Robinson-Schafer Cleveland, Ohio |



RURAL SCENE—PENCIL SKETCH BY DAVID DAVIS, OF NEW YORK

AUGUST 1941

(Continued from page 496)

ented Architect-Photographer spent a summer at Fontainebleau before returning to the Princeton Graduate School to study for his architectural degree, M.F.A., which he received in February, 1938. That same year he went to the Near East as architect to the Committee for Excavation for Antioch. But the Committee left due to Turkish-French hostilities that summer and Smith revisited Greece and Egypt—later going to rural England before returning to work in several New York offices. His Swedish sojourn lasted through 1939 and he has worked in Princeton and New York since. He regards photography as “a simple and indispensable aid to architectural studies and work.”

* * *

Other contributors to this issue include Frank J. Forster, whose own home in Connecticut is representative of his talent for rural domestic architecture, on which he concentrates his effort. His ability in this field has received widespread recognition, as awards were presented to him by the Architectural League of New York in 1927, 1928, and 1929, for residence designs. He was advanced February 28, 1940, to Fellow in the A.I.A., for “achievement in design.”

* * *

Preceding the Forster home is a Defense Housing project by Gustave W. Iser, New York, Architect, whose projects in this field make an impressive list—Dundalk, Linden, Larchmont Acres, Teaneck Gardens, Baldwin Gardens, Liberty Park, and Greenwood Park. His first work on housing projects, following his graduation in architecture at Pratt Institute, was in the office of Clarence S.

Stein, when Sunnyside and Radburn were being developed. During the seven years in the Stein office Iser worked in close cooperation with Henry Wright and later was associated with the office of Goodhue Associates and Mayers, Murray & Phillip. Until he started his own practice in 1930, the first work from his own office was the Optical Building of California Institute of Technology, where the famed 200-inch telescope lens is being conditioned.

* * *

Walter R. Hagedohm wrote “Let’s Use the Radio” (page 519) from personal experience because his principal endeavor as President of the Southern Section, State Association of California Architects, has been the direction of a radio campaign in Los Angeles, designed to acquaint the public with the value of the Architect’s Services. Completing the issue is a house designed by Matthews M. Simpson, whose work has appeared in PENCIL POINTS from time to time. This Summit, New Jersey, Architect whose practice consists principally of residential and restoration work in the metropolitan area, has been actively interested in architecture since his high school days, in Florence, Alabama, when he served a two-year apprenticeship under George D. Waller, Architect. Simpson worked with Mr. Waller for two more years before attending the University of Pennsylvania. After graduation he entered the office of Bertram G. Goodhue and studied the Beaux Arts projects with George A. Licht as critic. He began his architectural practice in Nashville, Tennessee, but returned to New York to enter the office of Whitney Warren for four years. He has since maintained his own office in Summit.



THE GREAT CREMATORIUM DESIGNED BY GUNNAR ASPLUND. IT WAS COMPLETED LITTLE OVER A YEAR AGO

TODAY'S SWEDEN

IN PHOTOGRAPHS BY G. E. KIDDER SMITH

Along about ten years ago there began to be evidences among young men on traveling fellowships of an impatience with the historic monuments of Europe and an ever-increasing interest in the manifestations of modern design. This perception was well along when G. E. Kidder Smith and his traveling companion, John G. Faron, went to Scandinavia, as holders of 1939-40 fellowships given by the American Scandinavian Foundation, to do research in Modern Swedish Architecture.

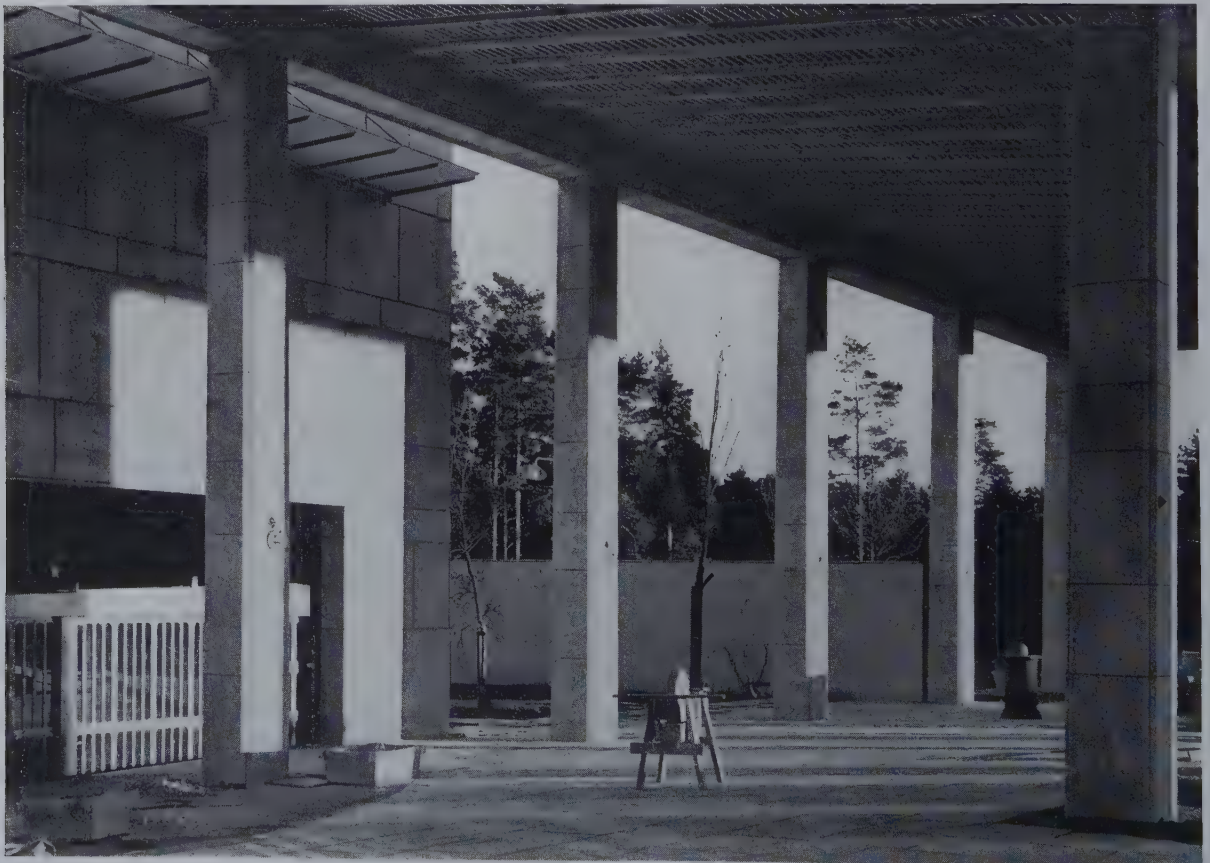
With the serious approach of the intelligent student, supplemented by exceptional skill in the use of the camera, Mr. Smith and his friend secured and brought back with them last year a magnificent collection of photographs of recent Swedish architecture, some of which are recorded on the following pages and more of which have been incorporated into a traveling exhibition circulated by the Museum of Modern Art under the general title, "Stockholm Builds."

This exhibition has already been shown at Pittsburgh, Chicago, the University of Virginia, Vassar College, Duke University, and Cornell University. The show will be exhibited at the Museum of Modern Art in New York during the month of August and will thereafter go out to such points as may be arranged for by responsible exhibitors.

The significance of Sweden as a source for modern architectural design is safely attested by works already accomplished. Swedish architects have set a high standard in town and community planning, in the application of the expanding cooperative movement to the field of building, in the exercise of public control over speculative developments, in encouraging and maintaining high standards of craftsmanship, and in educating their public to the value of good design toward more civilized living. The photographs shown herewith are but a sample of the larger collection, which it is urged all architects make an effort to see.



GUNNAR ASPLUND'S CREMATORIUM: A MAGNIFICENT ARCHITECTURAL CONCEPTION IN WHICH MONUMENTALITY IS ACHIEVED IN A WHOLLY CONTEMPORARY MANNER. ONE ENTERS UP AN ARTIFICIALLY CREATED SLOPE, PASSING A SERIES OF WALLS ON WHICH ARE MEMORIAL PLAQUES AND ARRIVING AT THE DIGNIFIED SHELTER WITH ITS SQUARE, MARBLE-FACED POSTS. THE PRINCIPAL CHAPEL ADJOINS THIS (SEE LEFT BELOW)





NYBODAHEMMET, AN ESTABLISHMENT FOR CHILDREN OF INDIGENT PARENTS, DESIGNED BY PAUL HEDQUIST. THE SCHEME IS SPREAD OUT ON A HIGH HILL OVERLOOKING STOCKHOLM AND CONSISTS PRINCIPALLY OF A NUMBER OF SMALL ONE-STORY BUILDINGS FOR DIFFERENT AGE GROUPS. THIS TREATMENT REMOVES ANY INSTITUTIONAL FEELING. ABOVE, A SHELTERED PLAY TERRACE. BELOW, A NURSES DORMITORY FOR THE HOME





THE CITY PLANNING OFFICE OF STOCKHOLM HAS BEEN RESPONSIBLE FOR THE LAYOUT OF HOUSING DEVELOPMENTS FOR CITY-OWNED PROJECTS AND EVEN CONTROLS THE DESIGN OF NEW BUILDING ON PRIVATELY OWNED LAND. THE ZONING AND BUILDING REGULATIONS ADOPTED WITH THE CITY PLAN TEN YEARS AGO

HAVE OPERATED TO PRODUCE ORDERLY, UNCONGESTED, AND ALMOST BLIGHTPROOF GROWTH. WELL-INTEGRATED HOUSING HAS BEEN BUILT FOR ALL INCOME GROUPS. ABOVE ARE SHOWN SOME OF THE MEDIUM-LOW RENT FLATS AT TRANE-BERG AND BELOW IS A TYPE OF PREFABRICATED, OWNER - ERECTED HOUSE WHERE THE CITY LENDS NINETY PERCENT OF THE COST AS A MORTGAGE TO BE AMORTIZED OVER THIRTY YEARS. THE OWNER'S TEN PERCENT IS CONTRIBUTED IN LABOR IN CONSTRUCTION OF HIS HOME





HEREABOVE IS SOME MEDIUM RENT HOUSING DONE BY THE CITY AND BELOW IS A TYPE OF DELUXE APARTMENT BUILDING BUILT BY PRIVATE ENTERPRISE IN CONFORMITY WITH THE CITY PLANNING OFFICE'S REGULATIONS. THIS PARTICULAR EXAMPLE WAS DESIGNED BY STURE FROLEN AND CONTAINS A CINEMA, THE ENTRANCE TO WHICH IS SEEN ON THE CORNER. MANY DIFFERENT ARCHITECTS HAVE BEEN THE DESIGNERS OF HOUSING IN STOCKHOLM, YET UNDER THE CONTROL OF THE CITY ANY EXTREME INDIVIDUALISM HAS BEEN RESTRAINED. THE RESULT IS A PLEASANT UNITY AND AESTHETIC HOMOGENEITY. ATTENTION TO SITE-PLANNING AND LANDSCAPING IS OBVIOUS IN ALL THIS SWEDISH HOUSING WHICH IS WELL LOCATED TO TAKE ADVANTAGE OF BOTH NATURAL SETTING AND PARK AREAS OFFERING WOODLAND BEAUTY





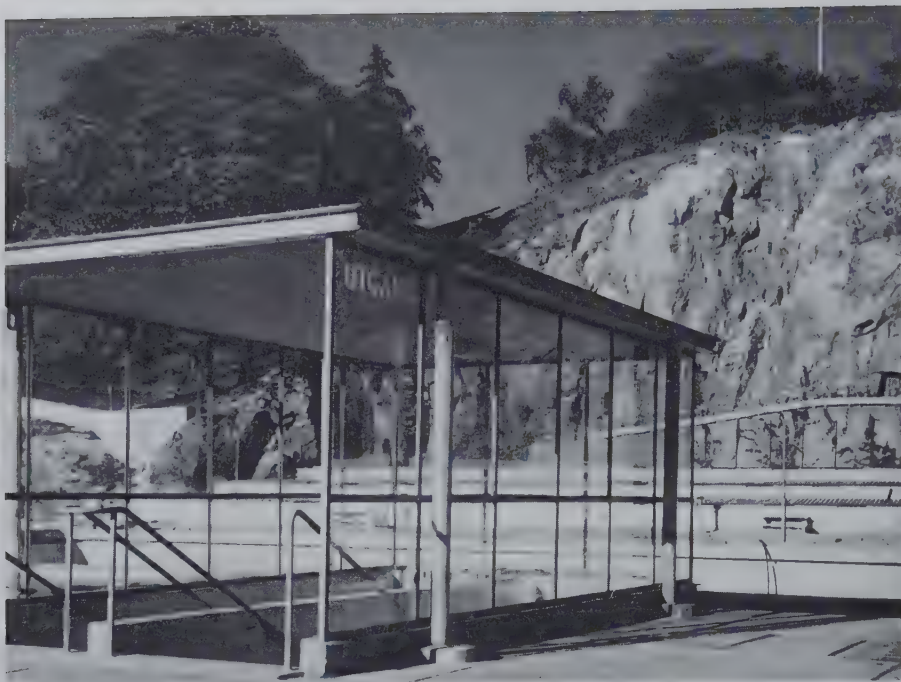
HOUSING AT GARDET, ONE OF THE LARGEST OF THE CITY-PLANNED DEVELOPMENTS IN STOCKHOLM





SWEDISH DESIGNERS ARE INVENTIVE AND SOMETIMES PLAYFUL IN DEVELOPING DETAIL, AS FOR EXAMPLE, IN THE APARTMENT HOUSE BALCONY TREATMENT AT THE TOP WHERE A DARK METAL RAILING IS BACKED UP WITH ORANGE CANVAS. WOOD BATTENS, CLOSELY SPACED, FLAT BANDS OF METAL, AND A NUMBER OF OTHER TYPES OF RAIL ARE COMMONLY USED FOR THE OMNIPRESENT BALCONY. AN INTERESTING DOOR DETAIL SHOWN AT RIGHT HAS THE RICH SIMPLICITY THAT COMES WITH GOOD DESIGN AND COMPARABLE CRAFTSMANSHIP

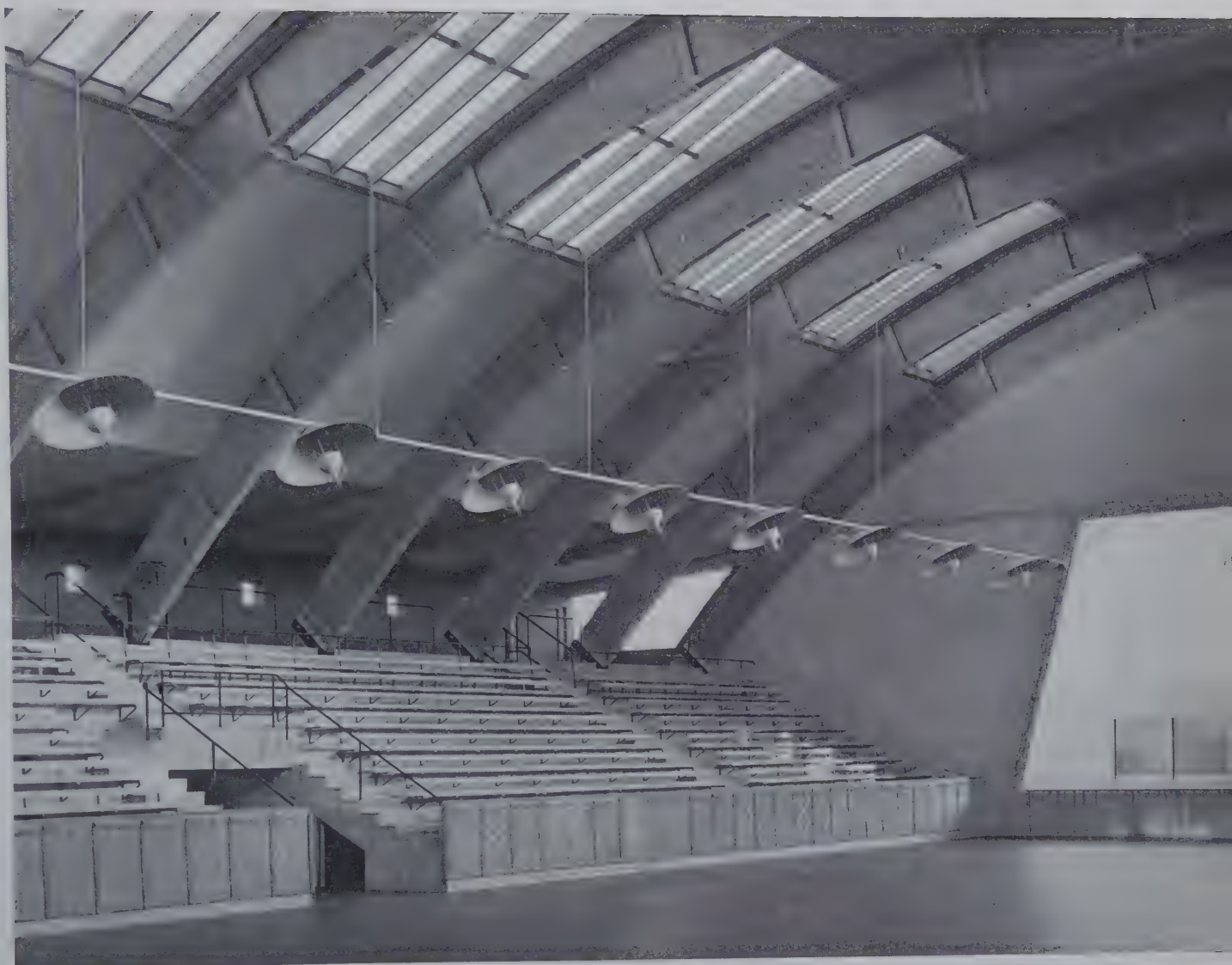




VANADISLUNDEN SWIMMING POOL DESIGNED BY PAUL HEDQUIST. THIS IS A PUBLIC POOL IN THE CENTER OF AN OLD RESIDENTIAL DISTRICT. ITS SITE IS AN OLD ROCK QUARRY. THE POOL IS ON THE UPPER LEVEL WHENCE ONE DESCENDS THE ENCLOSED STAIR SHOWN HERE TO THE DRESSING ROOMS BELOW.

FROM THE STREET ONE LOOKS UP AT THE AIRY BALCONIES OF THE RESTAURANT THAT FORMS PART OF THE ESTABLISHMENT. THE POOL IS ENORMOUSLY POPULAR IN ITS PARK-LIKE SURROUNDINGS AND IS FORTUNATELY EQUIPPED TO TAKE CARE OF THE NEEDS OF AS MANY AS 1800 PERSONS AT ONE TIME





A PUBLIC TENNIS HALL BY AHRBOM AND ZIMDAL IS A PART OF A LARGE SCHOOL GROUP. IT IS ALSO AVAILABLE FOR CONCERTS AND PLAYS WHICH ARE PRESENTED FROM THE STAGE AT THE END. NOTE THE PROVISION FOR LIGHTING THE FLOOR FOR GAMES AT NIGHT AS WELL AS DURING THE DAY. THE CONSTRUCTION OF THE ROOF WITH ITS LAMINATED WOOD ARCHES IS INTERESTING AS AN EFFICIENT USE OF THE NATIVE MATERIAL. UNOBSTRUCTED SPACE, HIGH ENOUGH FOR LOBS, IS THEREBY PROVIDED IN AN ECONOMICAL MANNER. AN ATHLETIC FIELD ADJOINS THE BUILDING





PAUL HEDQUIST HAS BEEN THE ARCHITECT FOR MANY OF THE BEST MODERN SCHOOLS TO BE FOUND IN STOCKHOLM. AT THE LEFT IS A VIEW LOOKING OUT FROM THE MAIN ENTRANCE HALL OF HIS BROMMA HIGH SCHOOL. HERE THE WALLS OF THE BUILDING, A WELL-PLACED STATUE, AND A FINE OLD TREE MAKE A CAREFULLY CONSIDERED COMPOSITION. BELOW, IS THE FREDHALL SCHOOL, ALSO DONE BY HEDQUIST. ITS LOW-PITCHED ROOFS AND CLEAR DEFINITION OF BUILDING MASSES ACCORDING TO USE, MAKE THIS ONE OF THE PLEASANTER AND MOST CHARACTERISTIC OF STOCKHOLM'S SCHOOLS. THE BUILDING IS ADROITLY SCALED TO THE SIZE OF ITS YOUTHFUL PUPILS

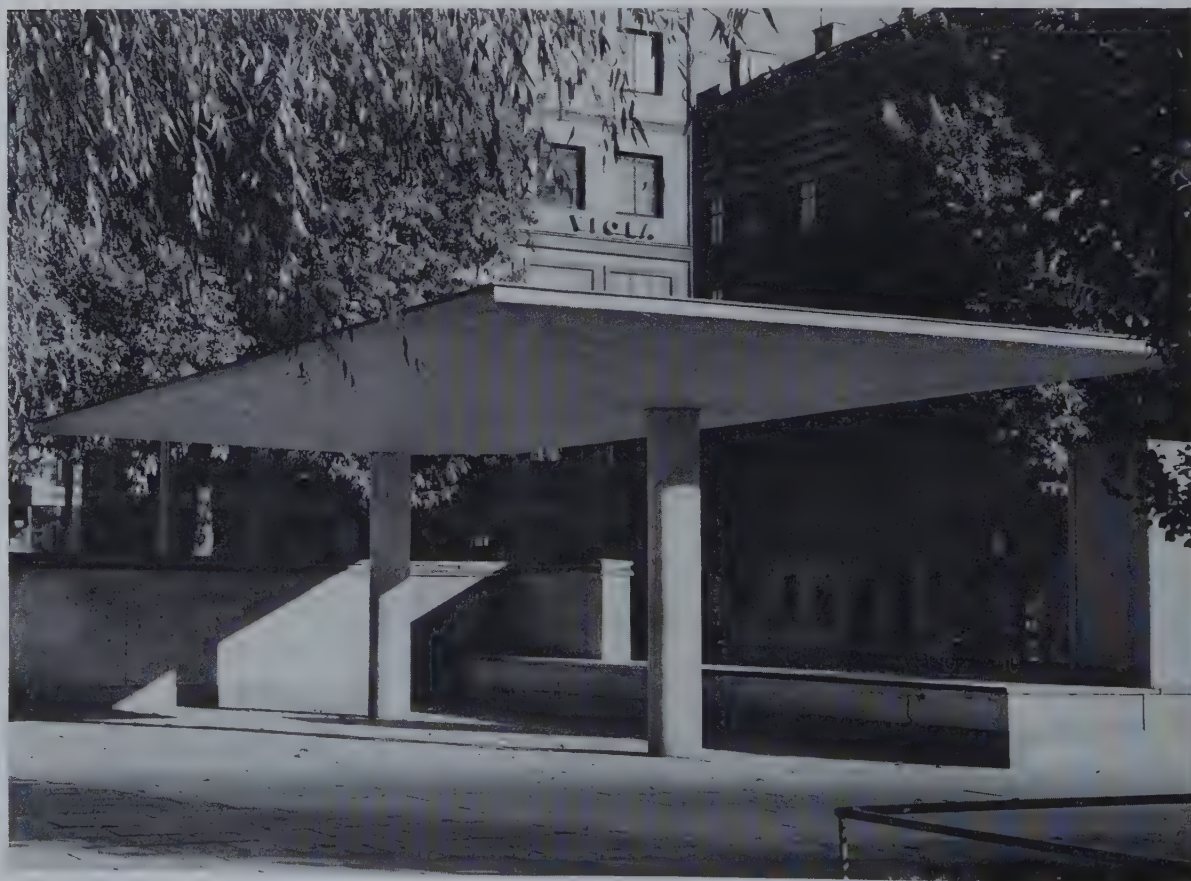


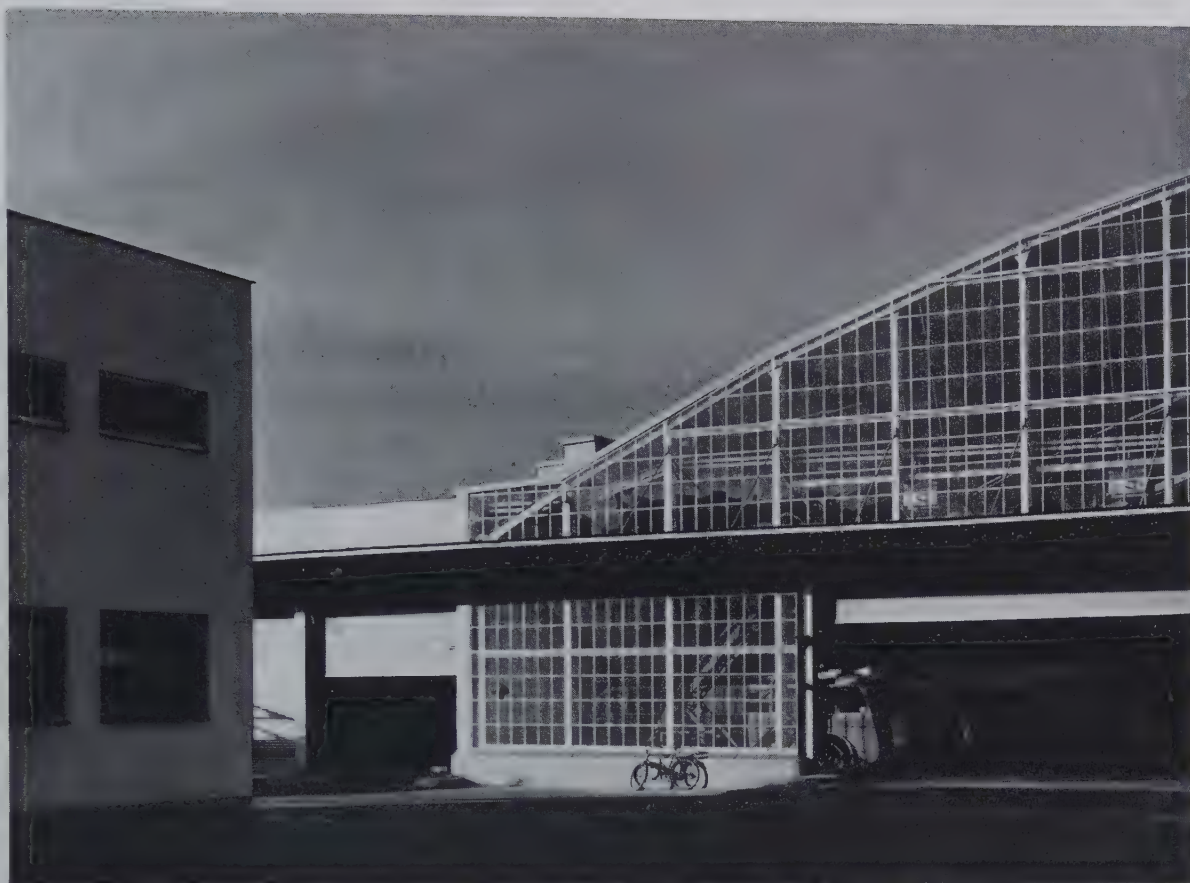
THIS TRADE AND COMMERCIAL SCHOOL BY ARCHITECT HED-QUIST IS DISTINGUISHED BY THE PRECISE AND SOMEWHAT EXTRAVAGANT SPIRAL STAIRCASE THAT GIVES ACCESS TO THE BUILDING BETWEEN THE CLASSROOMS AND THE AUDITORIUM AND OFFICE UNIT. THE FULL WIDTH OF EACH CLASSROOM IS GLASS, ASSURING BETTER LIGHT THAN IS USUAL IN CITY SCHOOLS IN THIS COUNTRY. ALL SORTS OF INDUSTRIAL "PROFESSIONS" ARE TAUGHT HERE FROM AUTOMOBILE DESIGN TO HAIRDRESSING. WHATEVER AESTHETIC EFFECT THERE IS IN ALL THESE SCHOOLS COMES FROM THE CLEAN RECTANGULAR LINES, THE GROUPING, AND THE REGULAR RHYTHM OF WINDOWS





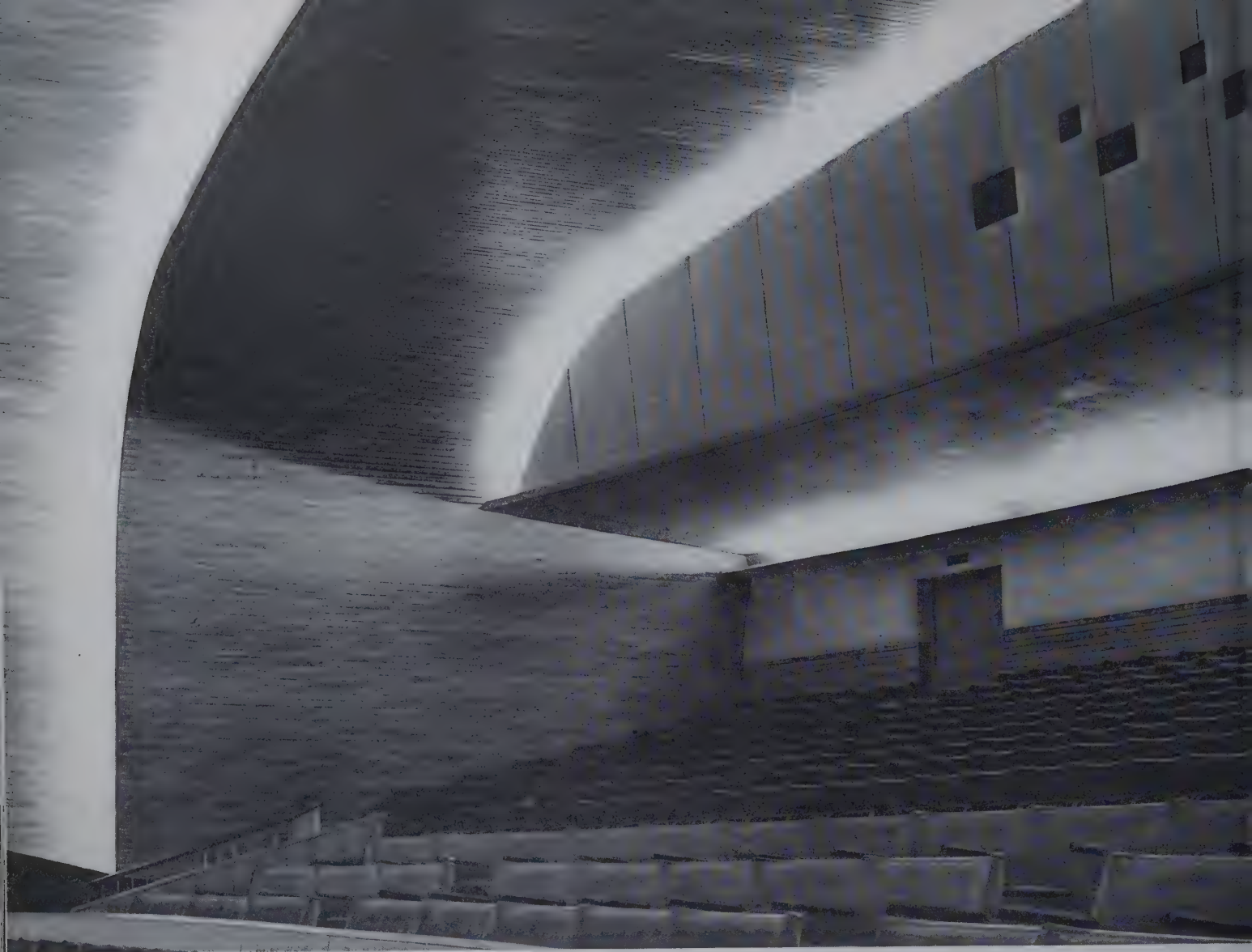
THE SWEDES USE GLASS WITH GREAT FREEDOM AND SKILL AS, FOR EXAMPLE, IN THE GYMNASIUM BUILDING FOR THE ERIKSDAL SCHOOL BY AHRBOM AND ZIMDAL. THIS SCHOOL PROJECT COMPRISES A NUMBER OF BUILDINGS, INCLUDING THE TENNIS HALL SHOWN SEVERAL PAGES BACK. BELOW APPEARS A WELL-STUDIED AND GRACEFUL TRAM SHELTER IN REINFORCED CONCRETE—SATISFYINGLY BEAUTIFUL





AN ADDITION TO THE BUS GARAGE FOR THE STOCKHOLM TRAM LINES ASSOCIATION, BY ESKIL SUNDAHL, IS A STRAIGHTFORWARD BIT OF FUNCTIONAL DESIGN WITH LONG SPAN STEEL ARCHES TO KEEP THE INTERIOR CLEAR OF OBSTRUCTIONS. IT IS MORE THAN JUST ENGINEERING FOR ONE FEELS THAT ITS DESIGNER WAS SENSITIVE TO FINE PROPORTIONS. THE SAME IS TRUE OF THE GAS STATION BELOW





THE AUDITORIUM OF THE DRAKEN CINEMA, BY ERNST GRONVAL, ARCHITECT, IS AN EXCELLENT EXAMPLE OF THE WAY THE SWEDES USE THEIR TRADITIONAL BUILDING MATERIAL—WOOD. WALLS AND CEILING TOGETHER BECOME A SERIES OF STEPPED ARCHES, FACED UNIFORMLY WITH NATURAL FINISH WOOD STRIPS LAID LIKE HARDWOOD FLOORING. THE PLEASANT TEXTURE OF THE WOOD TAKES THE PLACE OF APPLIED ORNAMENT. NOTE THAT SOME OF THE SEATS ARE DOUBLE WIDTH TO HOLD TWO PEOPLE

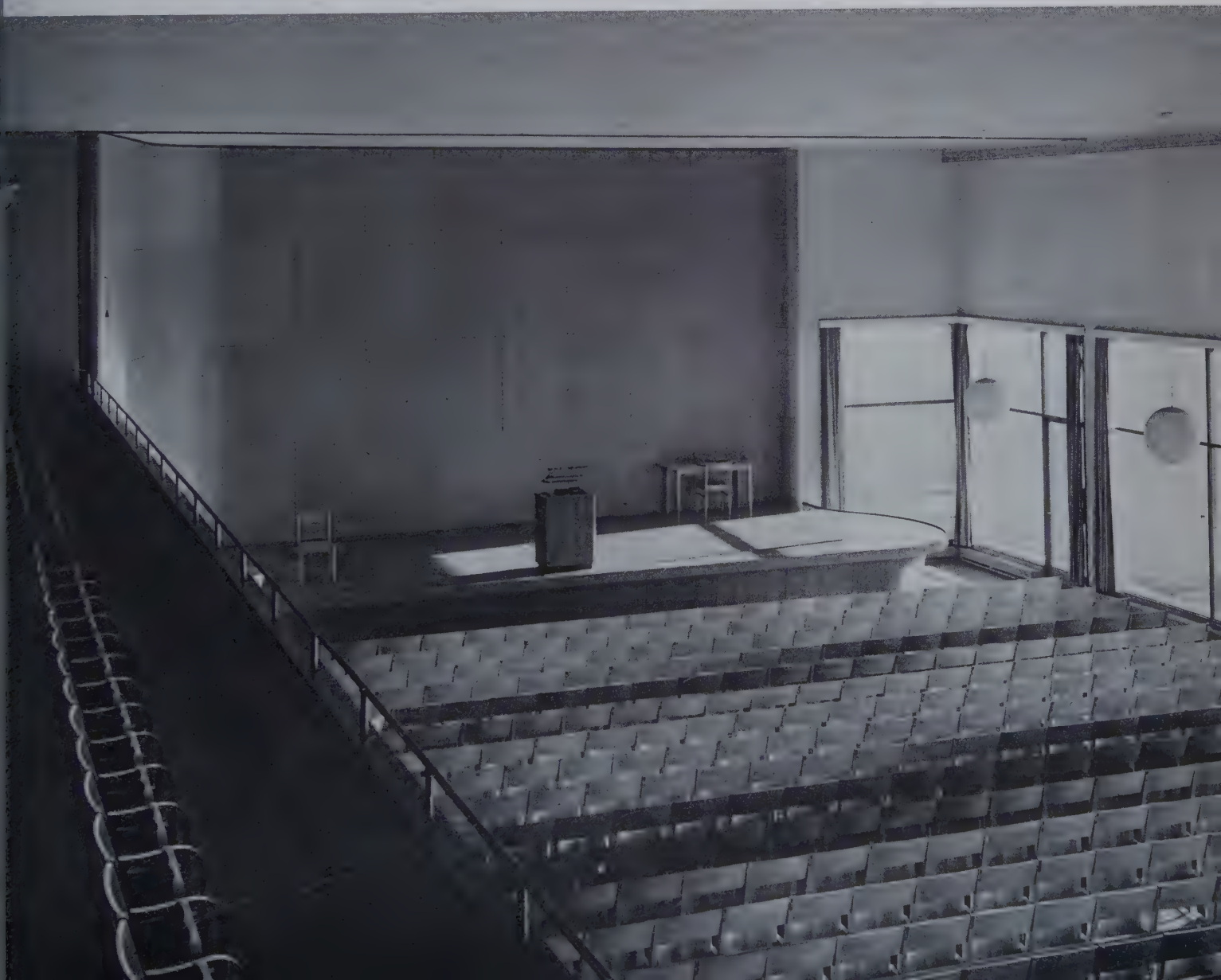


THE BAND SHELL IN SKANSEN, BY ARCHITECT N. E. ERICSON, IS SIMILAR IN CONSTRUCTION TO THE DRAKEN CINEMA. IT IS LOCATED AT THE OPEN AIR MUSEUM WHERE A COLLECTION OF NATIVE WOOD BUILDINGS FROM ALL OVER SWEDEN ARE ON EXHIBITION. BOLD STRUCTURE, ACOUSTIC FORMS, AND SIMPLE TEXTURES PRODUCE THE EFFECT

CHARACTERISTIC HANDLING OF WOOD IS SEEN IN THIS DETAIL FROM THE FREDHALL SCHOOL OF PAUL HEDQUIST. THE AUDITORIUM CEILING BEAMS ARE REAL BEAMS, FINISHED NATURAL WITH THE CEILING BOARDS. SLOTS FOR VENTILATION APPEAR OVER THE BEAM. THE BALCONY RAIL IS OF A COMMON ENOUGH TYPE



THE REMARKABLY SUCCESSFUL AUDITORIUM OF THE SOUTHERN COMMUNAL HIGH SCHOOL DESIGNED BY PAUL HEDQUIST IS PICTURED BELOW. NOTICE THE FREELY CURVING WOOD FORMS AND SURFACES OF THE PLATFORM AND THE WOOD WALL BEHIND IT. THE CONTINUOUS STRIP OF WINDOWS IS CARRIED PRACTICALLY DOWN TO FLOOR LEVEL TO INCREASE THE FEELING OF OPENNESS. OUT OF A FEW SIMPLE ELEMENTS, THE DESIGNER HAS MADE A COMPOSITION DIRECT, UNCLUTTERED, AND UNFORCED

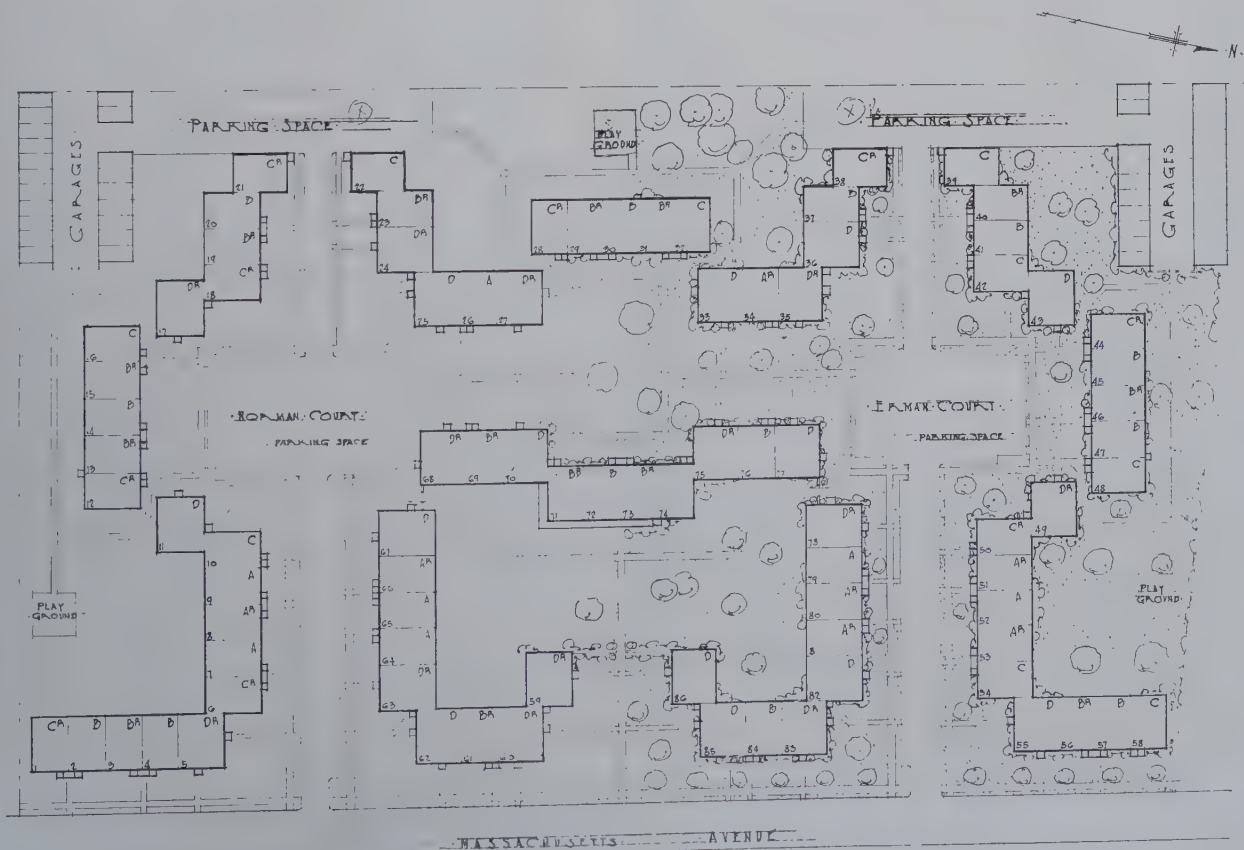




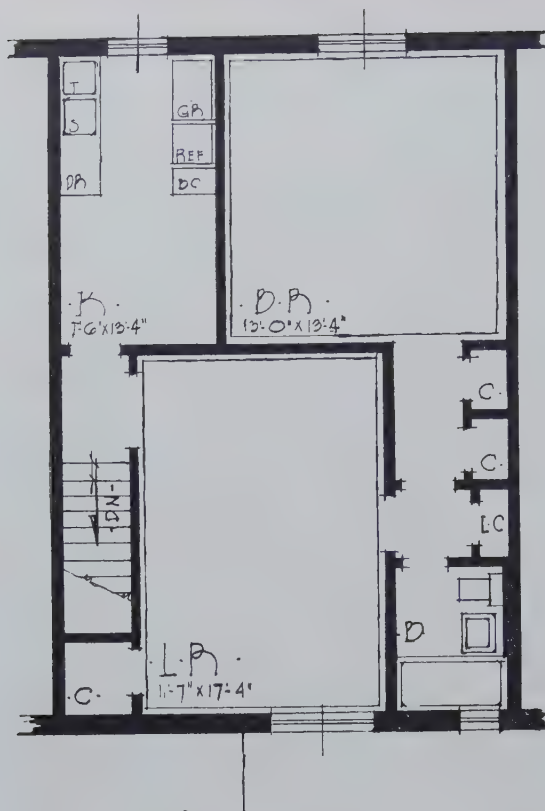
IN TAKING LEAVE, SO TO SPEAK, OF THE SWEDISH SCENE, IT IS FAIR TO LOOK BACK FOR A MOMENT AT THE HISTORIC BACKGROUND AGAINST WHICH ALL THE MODERN WORK IS GROWING UP. HERE IS THE RIDDARHOLM CHURCH, WHICH IS THE "WESTMINSTER ABBEY OF SWEDEN" WHERE HER HEROES ARE BURIED. THE FINE ROMANTIC BEAUTY OF ANOTHER DAY IS STILL THERE TO BE APPRECIATED—NOT COPIED



"GREENWOOD VILLAGE" BEING CONSTRUCTED IN HAMILTON TOWNSHIP, NEAR TRENTON, NEW JERSEY, IS THE FIRST HOUSING PROJECT FOR DEFENSE WORKERS STARTED IN THE STATE BY PRIVATE ENTERPRISE, WE LEARNED FROM THE ARCHITECT, GUSTAVE W. ISER, NEW YORK, WHO HAS ESTABLISHED A REPUTATION FOR HIS DESIGN OF MINIMUM RENTAL PROJECTS AS PRIVATE INVESTMENTS. THE PROJECT INCLUDES 172 APARTMENTS WITH INDIVIDUAL ENTRANCES—OR ABOUT 28 FAMILIES PER ACRE—AND LAND COVERAGE IS ABOUT 28 PERCENT. THE RENDERING OF THE PROJECT (ABOVE) IS BY BURT SULLIVAN, OF NEW YORK



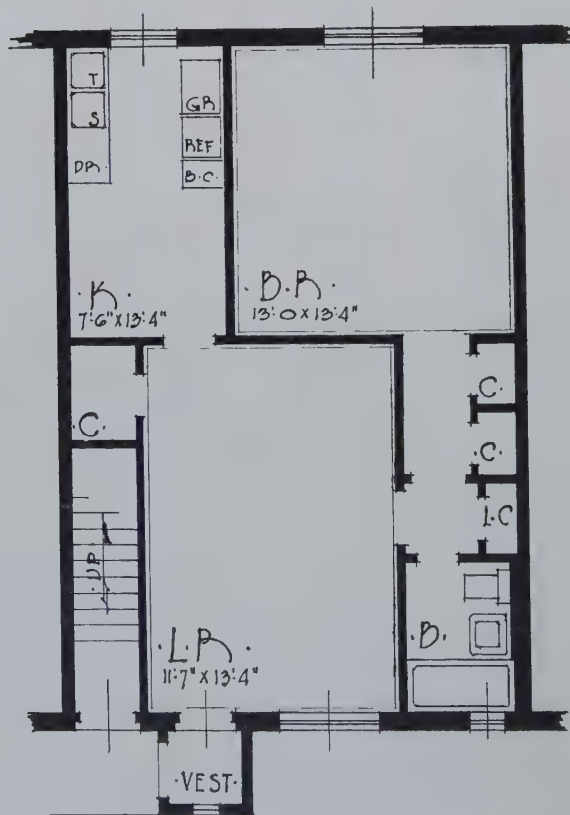
HOUSING FOR DEFENSE WORKERS—GUSTAVE W. ISER, ARCHITECT



UNIT - A -
SECOND FLOOR PLAN -



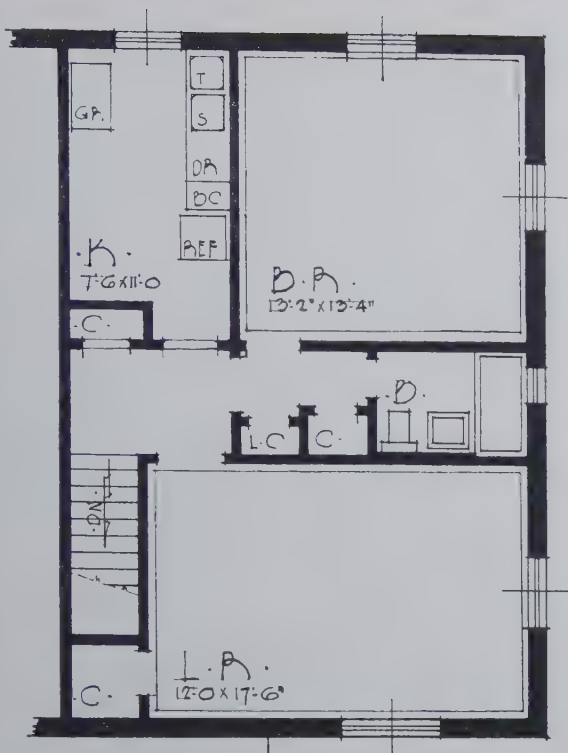
UNIT - B -
SECOND FLOOR PLAN -



UNITS - A & B -
FIRST FLOOR PLAN -

"GREENWOOD VILLAGE" DEFENSE HOUSING NEAR TRENTON, N. J.

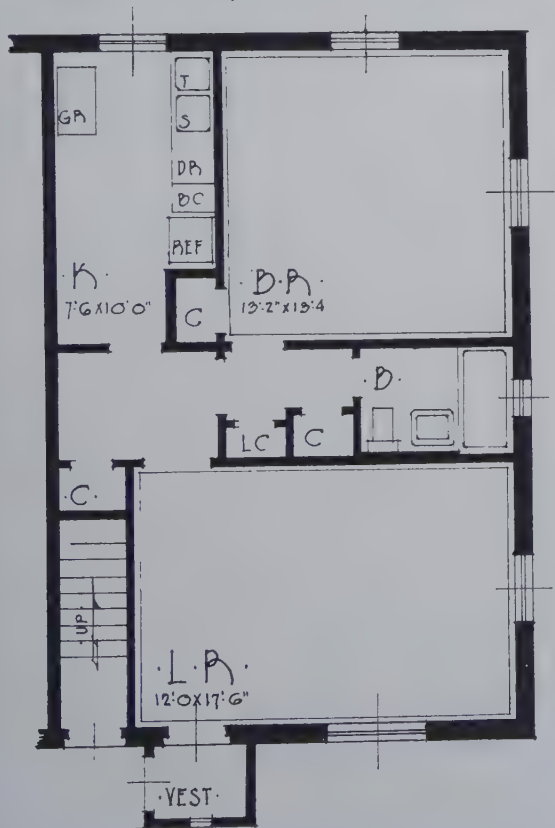
THE 172 APARTMENTS OF "GREENWOOD VILLAGE" INCLUDE 120 THREE-ROOM UNITS (A, B, AND C TYPES) AND 52 FOUR-ROOM UNITS (D TYPE). FHA INSURED THE MORTGAGE ON THE PROJECT WHICH IS OF BRICK VENEER ON WOOD FRAME CONSTRUCTION, WITH INSULATED SLATE ROOFS AND 20-YEAR ROOFING ON FLAT AREAS. TRIM IS OF WOOD AND THE DOUBLE-HUNG WINDOWS ARE OF A SPECIAL BALANCED TYPE. THE BRICK GARAGES ARE FITTED WITH OVERHEAD DOORS. THE GROUNDS ARE LANDSCAPED AND FEATURE TWO EQUIPPED PLAYGROUNDS, BITUMINOUS-PAVED DRIVEWAYS AND PARKING AREAS. THE DWELLING UNITS EACH HAVE HARDWOOD FLOORS OVER A SUB-FLOORING, WITH TILE FLOORS AND WAINSCOTING IN BATHROOMS AND LINOLEUM FLOORS AND SINKTOPS IN KITCHENS. ROCK LATH, PLASTER WALLS AND CEILINGS WERE USED THROUGHOUT AND THERE IS A FORCED HOT WATER HEATING INSTALLATION



UNIT • C.
SECOND FLOOR PLAN.



UNIT • D.
SECOND FLOOR PLAN.



UNIT • C.
FIRST FLOOR PLAN.



UNIT • D.
FIRST FLOOR PLAN.

PROJECT DESIGNED BY GUSTAVE W. ISER, ARCHITECT, NEW YORK



THIS SKETCH WAS MADE ABOUT TWO MILES FROM GREAT FALLS, VIRGINIA. PAGE USED CAMEO PAPER AND 4-B AND 2-B PENCILS. SIZE OF THE ORIGINAL WAS 8" X 10". THE ARTIST IS A GRADUATE OF CARNEGIE TECH AND HAS BEEN EMPLOYED FOR 8 YEARS BY THE NAVY DEPARTMENT, BUREAU OF YARDS AND DOCKS

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

PENCIL POINTS DATA SHEETS

COST OF 100,000 Btu (1)

Index No.
E 2 x
MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

The charts on this and the following *Data Sheet* will permit rapid comparisons of heating costs.

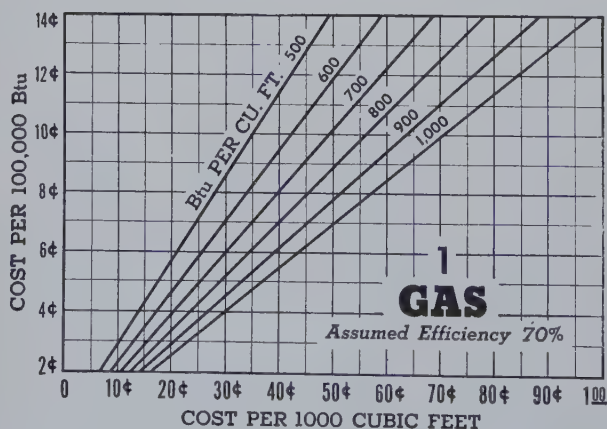
FUEL COMPARISON. At \$10.00 a ton, Chart 2 shows that 12,000 Btu coal produces 100,000 Btu's for 7¢. To obtain the same cost using 100,000 Btu oil, it would have to be available for 5¢ per gallon, as shown on Chart 3.

An analysis of local fuel costs and the calorific value of these fuels will provide a useful method of determining possible economies. It should be remembered, however, that each fuel has distinctive characteristics and advantages which must form a part of any such analysis.

EFFICIENCIES. The efficiency assumed in preparing the charts appears on each one. If a different efficiency is to be used the cost per 100,000 Btu will be equal to:

Cost per 100,000 Btu, shown by chart \times $\frac{\text{efficiency shown on chart}}{\text{revised efficiency}}$

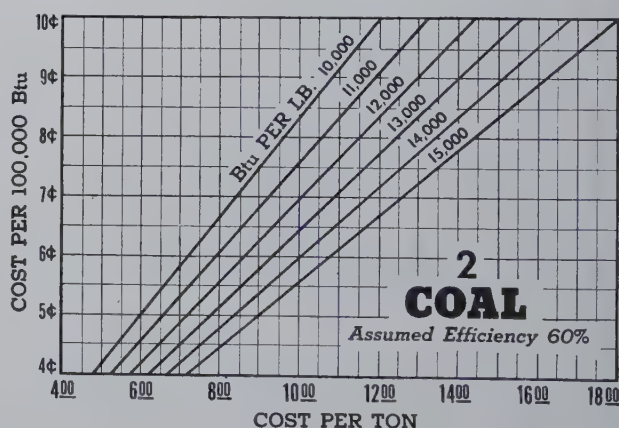
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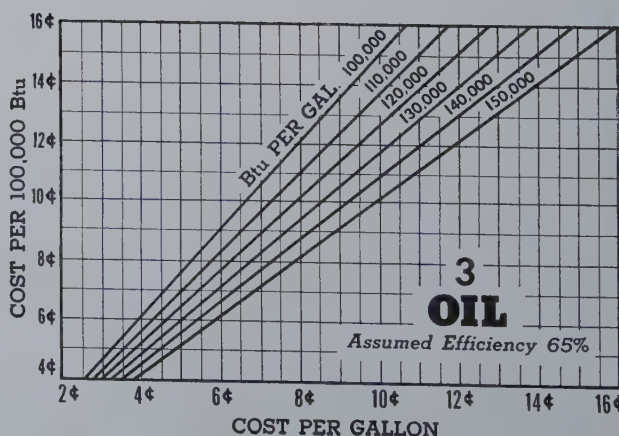
COST OF 100,000 Btu (2)

Index No.
E 2 y
MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET
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1941

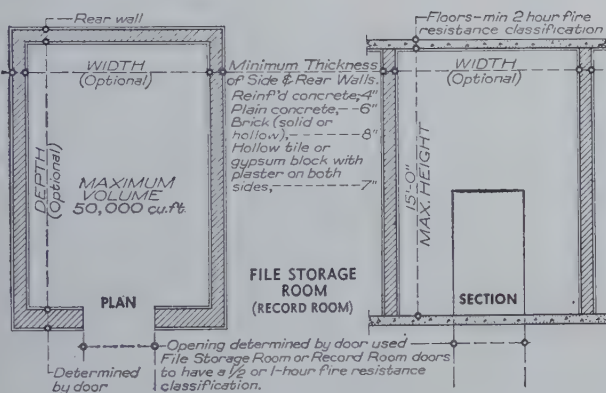


PENCIL POINTS DATA SHEETS

FILE STORAGE VAULT

Index No.
F15 c
CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET 20 AUG 1941
A file storage room (record room) is an enclosure of fire-resistive construction intended for use where the volume of records is too large and not of sufficient importance to justify economically the provision of vaults or safes, but where values warrant a certain amount of special protection.

Storage rooms shall not be located within a building unless of fire-resistive construction, having at least a 2-hour fire-resistance classification. However, the protection specified for file storage room doors and window openings is a 1/2 to 1-hour fire-resistance classification. The reason for this is that practical structural requirements necessitate wall thicknesses having a higher fire-resistance classification.

OPENINGS. The openings in interior walls shall be restricted to doorways. Window and door openings are permitted in exterior walls. The door and window area should be kept at a minimum. In no case shall any single opening exceed 5'-0" in width or 9'-0" in height.

All window openings shall be fitted with wired glass in metal frames and in addition shall be protected with one of the following approved devices:

- Automatic shutters
- Swinging shutters (sheet steel not acceptable)
- Outside sprinklers

VENTILATION. Ventilation of file storage rooms shall be only thru doors or exterior windows fitted with automatically closing sash. Walls, floors or ceilings shall not be pierced.

HEATING. Heating shall be by hot water or steam. When heated by steam the coils or radiators shall be located preferably overhead or shall be so arranged at the side as to avoid the likelihood of records being in contact with the piping.

LIGHTING. File storage rooms shall be lighted by electricity with wiring in conduit, preferably exposed. There shall be no pendant or extension cords.

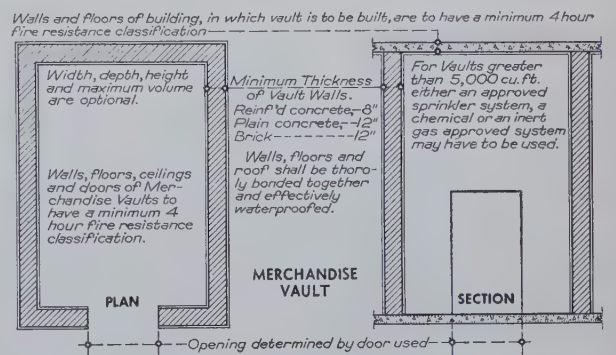
Main switches shall preferably be outside the room and provided with an indicator. If located inside the room, they shall be placed near the door.

REFERENCE. See "Protection of Records" 1939, by National Fire Protection Association, Boston.

MERCHANDISE VAULT

Index No.
F15 d
CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET 20 AUG 1941
Merchandise vaults are for the storage of furs, silks and other merchandise. They are not intended to apply to vaults for the storage of film, pyroxylin plastics or other similar highly inflammable materials.

SUPPORTS. Vaults shall be supported from the ground up by a properly protected steel or reinforced concrete framework having a minimum 4-hour fire-resistance classification. The supporting walls or framework shall be of adequate strength to carry the weight of vault structure and contents together with any building loads they will be called upon to bear.

Vaults shall be structurally independent of non-fireproof buildings and any connection shall be so made that in event of collapse of the building, the stability and fire-resistive qualities of the vault shall not be endangered.

VENTILATION. Some means for ventilation may be required by the inspection department and in such a manner as to prevent fire passing thru the opening.

LIGHTING. Vaults shall be adequately lighted by electricity. Wiring shall be installed in accordance with the National Electric Code; all exposed wiring shall be in conduit. Pendant or extension cords shall not be used inside the vault.

REFRIGERATION. Refrigeration systems, if used, shall conform to the recommendations of the National Board of Fire Underwriters.

FIRE EXTINGUISHING EQUIPMENT. Where the vault contains high values which are subject to water damage, a system using an inert gas is recommended. Vaults protected by automatic sprinklers should, where practical, be provided with suitable floor drains.

REFERENCE. See NBFU pamphlet No. 84.



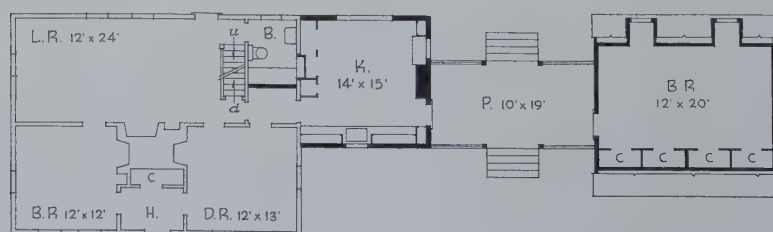
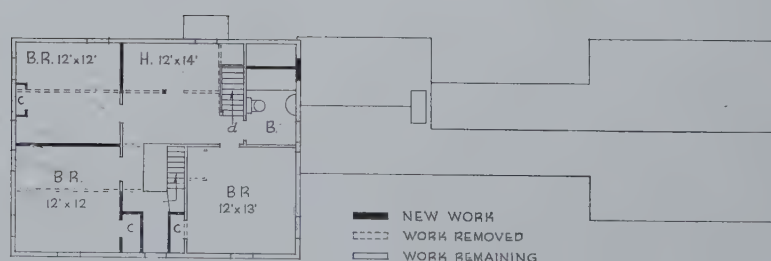
George Van Anda Photos

IN THE HISTORIC VILLAGE OF KILLINGWORTH, CONNECTICUT, SOME 18 MILES BEYOND NEW HAVEN, FRANK J. FORSTER, NEW YORK ARCHITECT, MOVED AN OLD HOUSE A MILE OR SO TO A WOODLAND SITE, ADDED TO IT AND CREATED THE HOME SHOWN HERE AND ON THE FOLLOWING PAGES. THE INSCRIPTION OVER HIS INVITING FIREPLACE TELLS US—SEEDS SPRING FROM SEEDS AND BEAUTY BREEDETH BEAUTY

AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK



THE LIVING ROOM DOOR OPENS ON THE FLAGSTONE AND TURF TERRACE (ABOVE) OVERLOOKING AN ARTIFICIAL LAKE. THE SAME VIEW IS SEEN FROM THE GENEROUS KITCHEN WINDOW AT THE LEFT AND THE LIVING ROOM WINDOWS. THE BLACK SLATE ROOF CONTRASTS WITH THE WHITE HOUSE



AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK



THE CHARM OF THE ORIGINAL HOUSE IS EVIDENT IN THIS VIEW. FORSTER BUILT THE QUAIN T COVERED WELL, IN THE FOREGROUND. THE KITCHEN WING NEXT TO THE HOUSE WAS ADDED BEFORE THE HOUSE WAS MOVED THEN THE COVERED PASSAGE AND GARAGE (BELOW) WERE ADDED ON THE PRESENT SITE



AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK



OLD PANELING IN THE DINING ROOM IS PAINTED BLUE-GREEN

THE STAIR IS ORIGINAL BUT THE PANELING IN THE HALL (OF OLD PINE) IS A REMODELING ADDITION



AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK



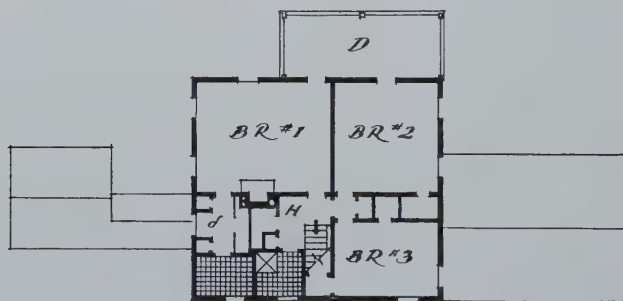
ONE OF THE SECOND-STORY ROOMS (ABOVE) ILLUSTRATES THE SIMPLICITY OF THE EARLY AMERICAN INTERIORS TRADITIONAL IN RURAL NEW ENGLAND. IN THE NEW KITCHEN WING (BELOW) FORSTER USED OLD PINE FOR ALL THE PANELING, CHURCH PEW DOORS FOR THE CUPBOARDS, AND OLD OAK FLOORING



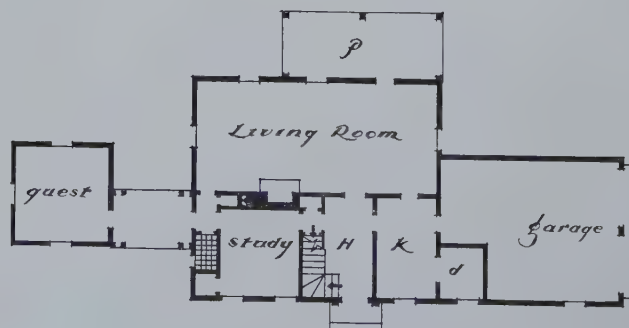
AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK



OLD FARMHOUSES FOUND IN THE VICINITY OF NORTHPORT SUGGESTED THE CHARACTER OF THIS HOUSE



Second Floor Plan



First Floor Plan

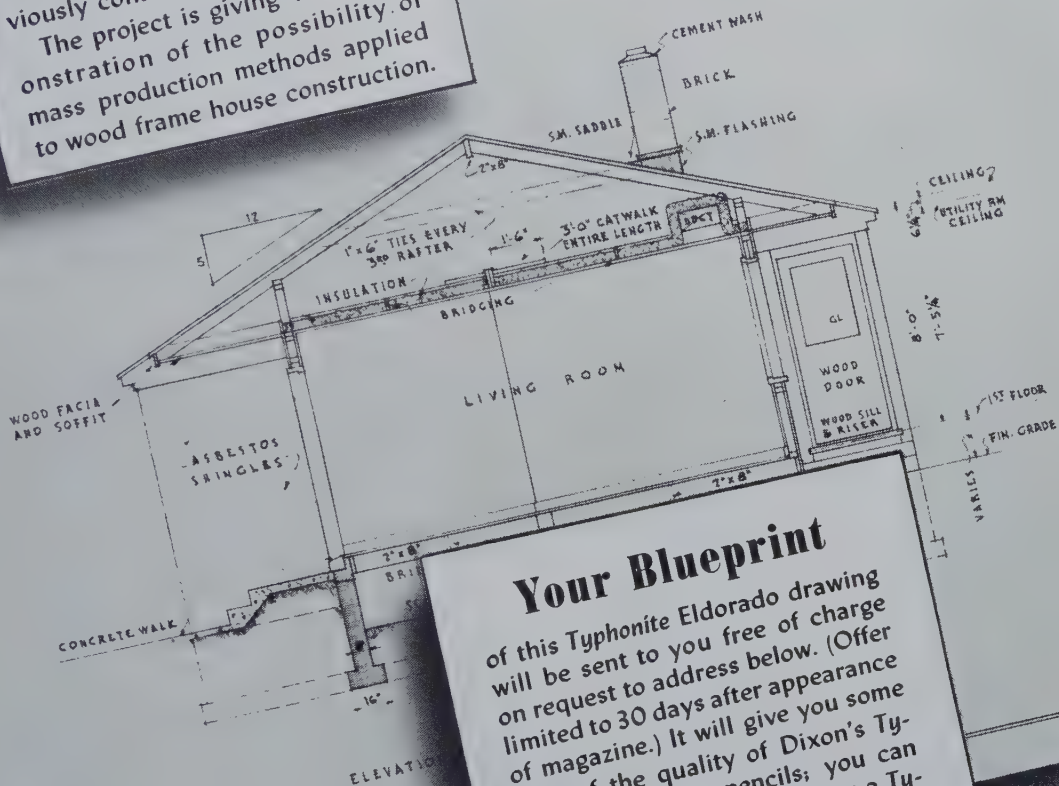
THE RESIDENCE OF MR. AND MRS. PHILIP CHAPIN JONES, AT NORTHPORT, LONG ISLAND, WAS PLANNED BY MATTHEWS M. SIMPSON, ARCHITECT, OF SUMMIT, NEW JERSEY, SO THAT ALL PRINCIPAL ROOMS WOULD FACE LONG ISLAND SOUND AND THE CONNECTICUT SHORELINE. HIS SKETCH SHOWS THE ENTRANCE ELEVATION, WITH THE GUEST WING AT LEFT AND GARAGE WING AT RIGHT. THE ENTRANCE, BALUSTERS FOR THE PORCH AND DECK, A MARBLE MANTEL, AND SOME OF THE HARDWARE CAME FROM CENTURY-OLD HOUSES IN THE NEIGHBORHOOD AND WERE INCORPORATED. THE OWNER DESIGNED SUN DIAL OVER DOOR

LONG ISLAND HOUSE—BY MATTHEWS M. SIMPSON, ARCHITECT

PREFABRICATION

is the novel feature of the 500-family Audubon Village (New Jersey) defense housing project sponsored by the Federal Works Agency. Panel sections and partitions were jig fabricated in an assembly shop near the site and made possible the erection of twenty houses a day on previously constructed foundations.

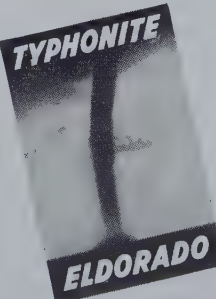
The project is giving vivid demonstration of the possibility of mass production methods applied to wood frame house construction.



Original drawing made with
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of this Typhonite Eldorado drawing will be sent to you free of charge on request to address below. (Offer limited to 30 days after appearance of magazine.) It will give you some idea of the quality of Dixon's Typhonite Eldorado pencils; you can complete the test by making a Typhonite Eldorado drawing yourself. Typhonite is the product of an exclusive Dixon process. Joseph Dixon Crucible Co., Dept. 167-J8, Jersey City, N. J.



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HERE, THERE, THIS & THAT

POTOMAC PATTERN

We sincerely hope that our newly-acquired architectural gentry can take it—so far as our weather is concerned. For this hot, humid and humiliating season is one of our dampest and most grievous in years. There was a time when climatic conditions dictated the usefulness of Government employees, i.e., it was determined that up to a certain temperature (barometric conditions didn't count) 96° Fahrenheit a person could work with more or less efficiency but above that they might as well go home. Furthermore, one heatstroke case might throw the entire unit into panic and so we remember being

dismissed early time and again—summer after summer. Yes sir, our 15-cent golf courses had banner seasons! Today, we carry on, heat or no heat, and if the linen gets a little damp and the starch comes out and the quarter-scale indication measures at $\frac{3}{8}$ inches to the foot—so what? What is to be built will be built—and one inch or one foot more or less doesn't matter.

Because we can't get around so much these days (spies, you know), we are unable to report on newcomers to your Uncle Sam's architectural staff in all places, but close at hand we find Maritime's architectural and interior decorating staff augmented by *Eli Rabineau*, *Milton Schulgasser* and *Vince Buckner*, of New York, and *Harold Wescott*, of Milwaukee, Wisconsin. Vince had been over in Procurement looking after furniture for your public buildings—now he is looking under furniture for ships.

Sounds silly? Not so, my hearties, for recently some of Mari-

time's passenger liners have been taken over for National Defense—luxurious public spaces and their furnishings are taboo. Naturally architectural interior work has been cut down in that department but most of the lads there are sufficiently trained to step over into the Hull Department and make themselves more than useful. However, the "stylists" are still busy with what should prove the finest passenger-cargo ships built in America to date. We refer to the recently-launched American South African liners.

Certain of our local private practitioners are still very busy and without meaning to start a stampede or "bold rush" to this busy town (we're overcrowded now) there are a few but good jobs open. If any reader is interested, it would please us to give him the right dope on who wants who for how long and for what. Drop us a postcard, in care of P.P.

(Continued on page 50)



More than 100 products and renderings representing products created by members of the Chicago Society of Industrial Designers have been on display in the members' summer exhibition at the Art Center in Chicago. The display facilities of the Art Center permit a complete change of shows every third week throughout the year—ranging from packaging and commercial illustrations to major industrial design. Of special interest is the Visual Reference room, where there is a permanent display of the work of artists, photographers, art studios, and paper houses, binders, photo-engravers, lithographers and plastic manufacturers. Photo by Underwood & Underwood

**THIS MODERN
BUILDING HAS A**

Long Life Line



General Electric Office and Warehouse Building, Los Angeles, Calif.—Architect: Albert C. Martin

IT HAS TONCAN IRON ARTERIES FOR HEATING AND VENTILATING



In this West Coast office and warehouse building, there's more than beauty that appeals to its owners. It's designed and built with long-lasting protection against costly maintenance and premature replacement of its heating and ventilating duct work—with rust and corrosion-resisting Toncan* Iron.

There's every reason why *you* should specify Toncan Copper-Molybdenum Iron on jobs like this, too. Containing twice as much copper as copper-bearing steel, it has greater rust- and corrosion-resistance than any material in its price class. It gives years of longer service without maintenance—puts an end to premature replacement costs that mean double expense, for tearing out the old duct work, for putting in the new. And Toncan Iron is uniformly ductile, easier to work—saving on building costs.

When these facts are known, most of your clients will gladly pay the few extra dollars it costs to get all those money-saving advantages of Toncan Iron.

Get the up-to-date facts about Toncan Iron, its features, applications and other data contained in the new booklet "A Few Facts About Toncan Iron for Architects and Engineers." Drop us a line. In the meantime, see Sweet's 13/6.

REPUBLIC STEEL CORPORATION

General Offices: Cleveland, Ohio

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INCREASING CAPACITY

Republic's already large production facilities are being substantially increased in order to speed-up deliveries of steel for our national preparedness program.

These demands, of course, come first.

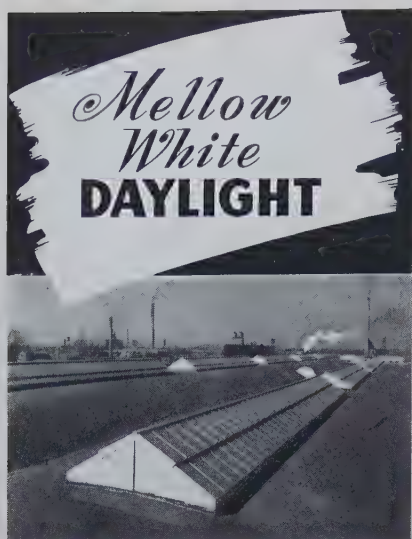
But many Republic customers who are not building actual implements of defense, are nevertheless contributing tremendously to the program by serving defense industries in many widely varying ways.

It is important that these concerns get steel—and Republic will continue to supply them to the limit of its ability.

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PRESIDENT

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American skylighting cuts costs and increases efficiency with abundant direct daylight scientifically distributed *plus* constant, controlled ventilation. American construction assures low thermal heat loss and minimum solar heat transmission. Economical to install, architects specify American daylighting and ventilating because it is durable and dependable. American Skylighting is guaranteed weather-proof and is designed for speedy money saving construction. Manual or electrical operation.



For details, see *Sweets*. For prompt engineering service without obligation and illustrations of typical industrial installations, write direct to 2139 West Fulton St., Chicago.

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CHICAGO

NEW YORK

PUBLICATIONS ON MATERIALS AND EQUIPMENT

of Interest to Architects, Draftsmen and Specification Writers

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS by the firm issuing them. When writing for these items please mention PENCIL POINTS.

CORBIN HARDWARE FOR COMMERCIAL ENTRANCES.—New brochure listing and illustrating a complete line of entrance trim for use on every kind of commercial job. Included is an entirely new line of push bars and door pulls designed for modern competitive trade, also new thresholds, armored front locks and all the other important items necessary for this type of work. 36 pp. 8½ x 11. P. & F. Corbin, American Hardware Corp., Successor, New Britain, Conn.

ARCHITECTS' HANDBOOK FOR RESILIENT TILE FLOORS.—New reference book presenting all the technical data needed about resilient type floor. It also compares, without bias, cork, asphalt and rubber tile plus various cove bases. Included are cost comparison charts, lists of "do's" and "don'ts," proper underfloors, sizes and color lists, possible designs, inserts available, etc. 32 pp. David E. Kennedy, Inc., 58 Second Ave., Brooklyn, N. Y.

KOHLER K41 CATALOG.—A new book covering the complete line of Kohler plumbing fixtures and fittings designated as Catalog K-41. Among new products shown are the Times Square bath, the Marston corner shelf lavatory with built-in fittings, several new sinks especially for small homes and apartments, the Triton bath-shower mixer without valves, and other shower and shampoo fittings. A number of bathrooms, powder rooms and modern kitchen arrangements in various price ranges are illustrated from direct color photographs and there are suggestions for floor plans and for decoration. Photographs, phantoms, drawings, and other devices have been extensively employed to show products and features. Illustrated also are production facilities, processes, inspections and tests; and the character and home life of the production workers is the theme of a series of color pictures of Kohler village. Cloth bound, 144 pp. 8¾ x 11¼. Kohler Co., Kohler, Wis.

PITTSBURGH STEELTEX PLASTER SPECIFICATIONS.—A.I.A. File No. 20-b-1. Looseleaf catalog DS-130 for architects and specification writers dealing with the subject of Steeltex for interior plastered walls and ceilings, presents specifications, descriptive data, application directions, construction details, test data, etc. 32 pp. 8½ x 11. Pittsburgh Steel Co., Construction Products Div., Pittsburgh, Pa.

Published by the same firm, "Pittsburgh Steeltex Floor Lath and Welded Wire Reinforcement." A.I.A. File No. 4-e-25, 20-b-1. Catalog DS-133 covering Pittsburgh Steeltex floor lath, a combined reinforcing and form for light concrete or gypsum floors and roofs of 2 in. to 3½ in. slabs. Descriptive and specification data, load-in table, test data, etc. Included is descriptive information on Pittsburgh welded wire reinforcement. 16 pp. 8½ x 11.

BRADLEY WASHFOUNTAINS AND MULTI-STALL SHOWERS ON THE JOB.—New booklet consisting entirely of pictures with brief explanatory legends. There are washroom installation views in plants of all kinds, in schools, camps, institutions, all revealing the many advantages of group washing. 24 pp. Bradley Washfountain Co., 2203 West Michigan St., Milwaukee, Wis.

SPENCER JACKETED "C" STOKER AND OIL BURNING BOILERS.—Set of two catalogs describing the design and construction of the Spencer C series of steel tubular stoker and oil boilers for home heating and automatic domestic hot water. Capacities and dimensions. 8½ x 11. Spencer Heaters, Williamsport, Pa.

PHILCO-YORK SINGLE-UNIT AIR CONDITIONERS.—Booklet describing and illustrating several models of single-unit air conditioners for individual rooms, in homes, apartments, offices, hotels and hospitals. 12 pp. Philco Radio & Television Corp., A Division of Philco Corp., Philadelphia, Pa.

(Continued on page 44)

**THOSE FEET DEMAND
A CORRIDOR SPECIFICATION
THAT PROVIDES:**

Maximum Durability
Maximum Sound-deadening
Maximum Sanitation
Minimum Upkeep



**FOR SAFE, SANITARY, SOUND-DEADENING
SCHOOL FLOORS SPECIFY LONG-LASTING, COLORFUL NAIRN LINOLEUM**

THE QUIETIZING QUALITIES of Nairn Linoleum deaden foot clatter. Your school clients will appreciate this feature of modern Nairn Floors!

YOUNGSTERS' WELL-BEING—a primary concern of all school boards—is protected by Nairn Linoleum. Its surface is exceptionally smooth and sanitary—no cracks where dirt or germs can collect. And all danger of splinters is eliminated.

THE SCHOOL BUDGET is also protected. Moderate in first cost, Nairn Floors stand up for years under heavy service. Cleaning—waxing—are the only upkeep required!

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annual repainting of walls, too,
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NAIRN
Reg. U. S. Pat. Off.

LINOLEUM

Floors and Walls

PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 42)

SPECIFICATIONS FOR FRIGIDAIRE APPLIANCES.—Architect's file folder containing specifications and detailed information on the construction, performance and features of Frigidaire refrigerators and electric ranges. 9½ x 11¾. Frigidaire Division of General Motors Sales Corp., Dayton, O.

ANCHOR POST PROTECTIVE FENCES.—New catalog No. 110, dealing with the subject of protective fences of the chain link type shows fourteen different models in various settings such as industrial plants, schools, estates, cemeteries, golf courses, and other locations throughout the United States. Composite table gives pertinent information about all types and makes it easy to find. Structural details are shown by simple line drawings. 40 pp. Anchor Post Fence Co., Baltimore, Md.

PELLA WINDOWS.—A.I.A. File No. 35-p-1. Architects' file folder containing series of detail plates covering Pella casements. Details include various types of brick veneer, masonry and frame wall construction; joining, angular and corner mullions; angular bays, transom bar, elevation sheets and complete specifications. 9¾ x 11⅞. Rolscreen Co., Pella, Iowa.

STANDARD SPECIFICATIONS ON THE USE AND APPLICATION OF SHELLAC.—Architects' file folder containing complete specification data on the use and application of shellac as approved by The American Bleached Shellac Mfrs. Assn. Specifications cover both floor finishing and interior woodwork. 8½ x 11. The Shellac Information Bureau, 70 Pine St., New York N. Y.

K & M SPRAYED LIMPET ASBESTOS.—A.I.A. File No. 39-b. Reference manual giving complete descriptive and specification data covering K & M sprayed Limpet asbestos, an acoustical material which is sprayed on the surface of ceilings and walls. Series of color plates show decorative possibilities of this material when tinted. 16 pp. 8½ x 11. Keasbey & Mattison Co., Ambler, Pa.

TRANE COOLING COILS.—A.I.A. File No. 30-f-4. Bulletin DS-365. New catalog covering a complete line of cooling coils, including coils for water cooling and for cooling applications where direct expansion refrigerants are used. Included are specifications, selection data, roughing-in dimensions, capacities, piping details, etc. 68 pp. 8½ x 11. The Trane Co., La Crosse, Wis.

FITZGIBBONS STEEL BOILERS.—Set of four folders describing the design and construction features of the Fitzgibbons line of steel boilers for residences, both large and small, also suitable for any kind of automatic firing as well as hand firing, and adapted to any accepted heating system. 8½ x 11. Fitzgibbons Boiler Co., Inc., 101 Park Ave., New York, N. Y.

THE MAGIC OF DECORATIVE INSULATION.—Brochure devoted to the subject of insulating board, shows by means of color plates, just a few of the many ways it is being used today in living rooms, dining rooms, bedrooms and recreation rooms of distinction. 8 pp. 8½ x 11. Insulation Board Institute, 111 West Washington St., Chicago, Ill.

(Continued on page 46)



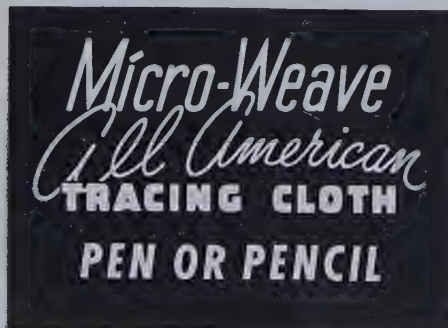
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it's that new speed-'em-up pencil cloth made in a new way to be a worthy companion to Micro-Weave Tracing Cloth. It is made to take pencil perfectly and to ink up without loss of the erasable, clean line qualities which characterize Micro-Weave. We have never believed the working qualities of a drafting material could be described in an advertisement — it must prove itself in the drafting room. Will you give Micro-Weave Pencil Cloth that opportunity? Samples promptly on request. Ask your dealer for Micro-Weave Pencil Cloth.

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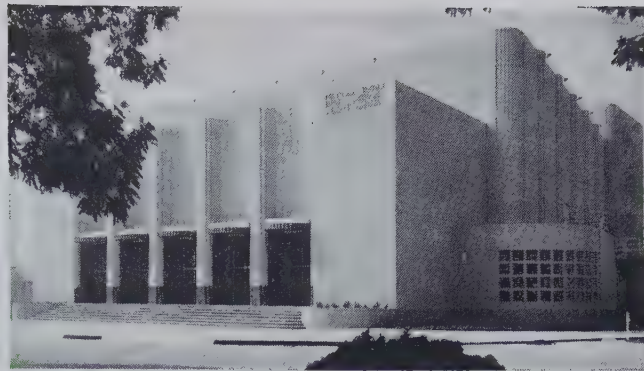
*It forms smooth, flawless concrete
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Here's why: Plyform comes in big, rigid panels that serve as sheathing and lining combined. Its light weight makes handling easy. No special bracing or construction is required. In fact, Plyform is quickly and easily worked with all tools... can be nailed without boring holes. When handled with reasonable care, Plyform gives numerous re-uses... and can then be salvaged for sub-flooring or other utility purposes.

Plyform imparts a smooth, even texture to masonry. Because of its non-absorbent, uniform surface, concrete formed against it is not mottled, stained or colored. Joints and fins are absolutely minimized; costs of rubbing labor is cut from 5c to 12c a square foot.

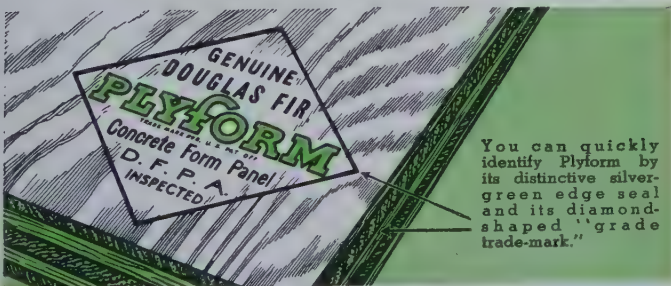
For additional information, consult Sweet's Catalog... or write Douglas Fir Plywood Association, 1502 Tacoma Bldg., Tacoma, Wn., for free Concrete Form Booklet or technical assistance.



FOR THE HIGHEST TYPE OF ARCHITECTURAL CONCRETE The new Whittier Union High School in Whittier, Calif., is one of the most beautiful architectural concrete buildings in the nation. The flush, unblemished surfaces were formed against satin-smooth, rigid, labor-saving Plyform.



EVEN THE BACK LOOKS GOOD! This rear view of the Whittier Union High School is strikingly beautiful, too... proving that when Plyform is used, all surfaces can be flawless. Wm. H. Harrison was the architect for this school; J. K. Thomas, the contractor.



You can quickly identify Plyform by its distinctive silver-green edge seal and its diamond-shaped "grade trade-mark."

Why Plyform Panels are Better

- 1 Plyform is manufactured in strict accordance with U. S. Commercial Standard CS45-40, by Association Mills. Only special highly water-resistant premium glues are used. The cores of the panels are better than those used in standard interior types of Douglas Fir Plywood. The faces are similar in appearance to SO2S Plypanel but must be at least 1/8" thick before sanding.
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PLYWOOD**
Real Lumber
**MADE LARGER, LIGHTER
SPLIT-PROOF
STRONGER**

PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 44)

BATES GRATES.—A.I.A. File No. 14-p-21. Catalog No. 937 describing the construction of the Batesteel line of floor grating, stair treads, floor armor and bridge decking. Specifications and table of safe loads are included. 12 pp. 8½ x 11. Walter Bates Co., 208 S. La Salle St., Chicago, Ill.

JEFFERSON ELECTRIC BALLASTS FOR FLUORESCENT LAMPS.—Bulletin No. 411-FL contains detailed information and illustrations of a complete line of ballasts, with data and dimensions for all ballasts from 4- to 100-watt capacities. Wiring diagrams are included together with a table of comparative mounting dimensions, also description and data on capacitors and manual-type fluorescent lamp switches. 12 pp. 8½ x 11. Jefferson Electric Co., Bellwood, Ill.

CARRIER AIR CONDITIONING — REFRIGERATION — HEATING.—A condensed catalog of Carrier air conditioning, refrigeration and unit heating equipment for industrial uses, ranging from the room ventilator handling a few hundred cubic feet of air per minute to 1100-ton centrifugal refrigerating machines. It illustrates and describes all types of equipment used for industrial applications. The booklet is divided into four sections, to facilitate easy reference. Temperature and humidity control equipment comprises the first classification, while the second and third groupings list refrigeration and heating equipment. The fourth section lists special application equipment, including dehydration, locker storage, smoke houses, heat interchangers, non-freeze coil and commercial refrigeration equipment. 16 pp. 8½ x 11. Carrier Corp., South Geddes St., Syracuse, N. Y.

SUNCHEK FABRIC VENETIAN BLINDS.—Profusely illustrated brochure describing the advantages and construction of a line of Venetian blinds equipped with fabric slats for use in homes, hospitals, schools and other public buildings. Included are measuring instructions and series of ordering charts. 20 pp. 8½ x 11. The Western Shade Cloth Co., Twenty-second and Jefferson Sts., Chicago, Ill.

HALL MACK BATHROOM ACCESSORIES AND MEDICINE CABINETS.—Catalog No. 42 illustrates and describes a complete line of bathroom accessories and seamless medicine cabinets, including the new Coronado line of accessories for low cost homes. 34 pp. 8½ x 11. Hallenscheid & McDonald, 15 Lombard St., Philadelphia, Pa.

THE STEEL CONSTRUCTOR.—Issue No. 3 of this publication for July devoted to subject of structural steel in defense construction, illustrates and briefly describes a number of recently-built airplane plants and hangars. 16 pp. 8½ x 11. American Institute of Steel Construction, 101 Park Ave., New York, N. Y.

GARY GRATING AND TREADS.—A.I.A. File No. 14-p-21. Catalog describing the Gary line of copper-quad, welded and riveted gratings and stair treads. Included are table of safe loads and other useful engineering data. 12 pp. 8½ x 11. Standard Steel Spring Co., Open Steel Floor Grating Div., Gary, Ind.

(Continued on page 48)

Do This Service for Your Clients



Provide Adequate and Sanitary Washing Facilities

Adequate facilities save time—Sanitary modern facilities aid in reducing sickness, skin affections—time out and hours lost, a serious matter now.

Specify Bradley Washfountains

- For Maximum Sanitation.
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- For Water Saving of 70 per cent.

Write for Catalog 4010 or let our Wash-room Consultants make recommendations. **BRADLEY WASHFOUNTAIN CO.**, 2277 W. Michigan St., Milwaukee, Wisconsin.

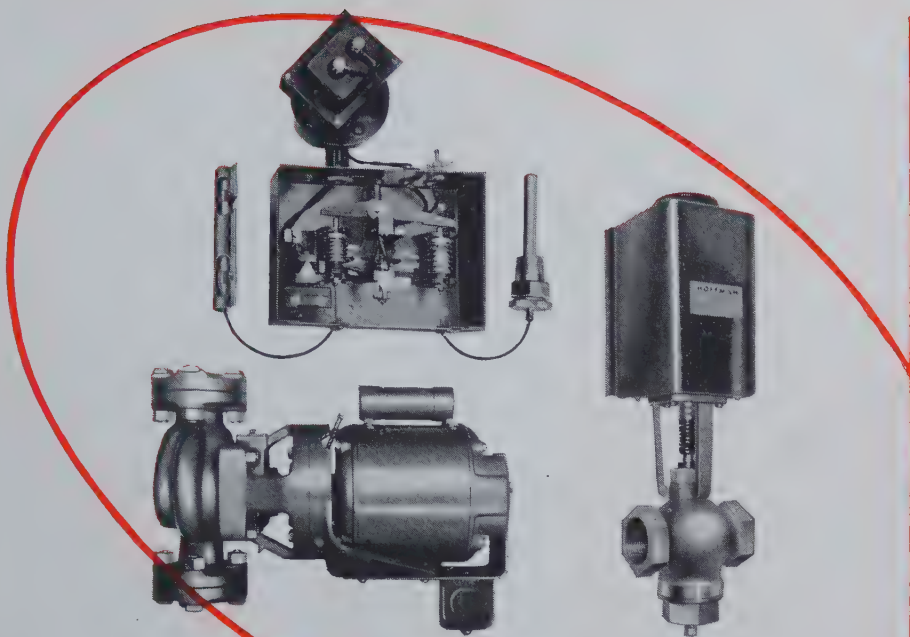


8 to 10 persons can wash simultaneously at this Circular Bradley.

Below: Bradley Multi-Stall Showers in McKaig-Hatch Co. plant, Buffalo, with two Bradley Washfountains at left.

BRADLEY WASHFOUNTAINS AND MULTI-STALL SHOWERS





CONTINUOUS CIRCULATION FORCED HOT WATER HEAT PAYS ITS OWN WAY

For the first time, *positive, automatic modulation of the heat supply to match any and all weather conditions!* An outside control, in conjunction with a bulb in the hot water line, *automatically* selects the water temperature necessary to keep the house at any predetermined degree. For new or modernized residences, apartments and factories, Hoffman Hot Water Controlled Heat offers an entirely new standard of comfort and convenience. It provides accurate control of zoned installations, assuring a distribution of heat in direct relation to either personal temperature preference or to the functional activities of the building.

Properly designed, Hoffman Hot Water Controlled Heat is no more expensive than the conventional forced hot water system on many installations. *All the marvelous control of temperature afforded by this continuously circulated, dual-controlled system is available at no extra cost!*

This is why. The system can be designed for a 240 BTU heat emission (the same as steam) thereby assuring minimum radiator sizes. Accurate figuring of radiation by the "infiltration method," further cuts radiation costs by as much as 50%. Additional savings can be made in boiler and automatic firing unit sizes because no pick-up allowance need be made.

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Hot Water CONTROLLED HEAT

PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 46)

WOODCO WINDOW UNITS.—A.I.A. File No. 19-e-1. Folder with descriptive data and installation details covering the Woodco line of factory assembled window units equipped with patented Row spring cushion metal guides. 4 pp. 8½ x 11. General Woodcraft Co., Inc., North Bergen, N. J.

Published by the same firm, "Woodco Mitertrim." A.I.A. File No. 19-e-3. Folder describing Woodco Mitertrim, a prefilled, moisture-resisting treated and paper wrapped window and door trim of No. 1W pine with Colonial design casing and a positive lock mitre joint.

DUR-O-WAL.—A.I.A. File No. 10-C. Folder with descriptive data and installation details covering a new type of steel member for reinforcing masonry walls. 4 pp. 8½ x 11. Cedar Rapids Block Co., Cedar Rapids, Iowa.

MODERN DEVELOPMENTS IN REINFORCED CONCRETE.—New brochure, dealing with the subject of reinforced concrete, contains the following articles of interest to architects and engineers: "150-ft. Rigid Frames Solve Hangar Roof Problems"; "Moment Redistribution in Reinforced Concrete"; "Hollow Type Concrete Construction in Bridges"; "20-In. Column Designed for 1,000,000 Lb. Load." 16 pp. 8½ x 11. Portland Cement Assn., 33 West Grand Ave., Chicago, Ill.

GRID BLAST COILS.—A.I.A. File No. 39-d-14. Catalog describing and illustrating the Grid line of blast coils for heating industrial plants. Engineering data. 20 pp. 8½ x 11. D. J. Murray Mfg. Co., Wausau, Wis.

VICTOR IN-BILT VENTILATORS.—A.I.A. File No. 30-d-1. Catalog describing six models of in-bilt ventilators for use in bathrooms, kitchens, recreation rooms, etc. Specification data. 10 pp. 8½ x 11. Victor Electric Products Co., Inc., 2950 Robertson Road, Cincinnati, O.

ZURN FLOOR DRAINS.—A.I.A. File No. 29-c-3. Folder with descriptive and specification data covering the Zurn line of floor and area drains. 6 pp. 8½ x 11. J. A. Zurn Mfg. Co., Erie, Pa.

Published by the same firm, "Supremo Cleanouts." A.I.A. File No. 29-c. Folder describing the advantages of the Supremo line of cleanouts for use on drainage lines. 4 pp. 8½ x 11.

FLUORESCENT LIGHTING BY CENTURY.—Illustrated folder giving detailed description of 10 completely different types of fluorescent fixtures, including the Fluorelenslite which blends 70 watts of fluorescent with 300 watts of incandescent lighting in the same pendant fixture. 8 pp. 8½ x 11. Century Lighting, Inc., 419 W. 55th St., New York, N. Y.

ESCO EQUIPMENT FOR THE DRAFTING ROOM.—Catalog 2A describing and illustrating a complete line of drawing tables, posture chairs, drafting benches, straightedges, also a new line of Escolite T-squares. Indexed. 32 pp. 6 x 9. Engineering Sales Co., Sheboygan, Wis.



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Johns-Manville

TRANSITE Movable Asbestos WALLS

(Continued from page 40)

Grievance: Ed "You-can't-do-that" Brown, Public Buildings blue pencil expert, is aggravated somewhat by P.B.A.'s recent order on vacation leave. His annual two-week sojourn to Atlantic City will suffer a setback this year by one week. Too bad, Ed, but suppose the privilege entirely removed, as well it might be. Some departments are so rushed that the men are being unofficially asked to give up their vacations.

Regards from the Bureau of Yards & Docks, Navy Department Karl Hartig, overwhelmed with enthusiasm for his new administrative job, tells us that Bureau is hitting on all cylinders and breezing through their work like a PT on coastal duty off the Florida Keys. However, there's more than they can handle and some lucky private practitioners are going to be happily surprised with a nice Government contract dropped in their laps. It may be you. Have you filed your application? RED

BETTER PLANNING

Excitement is simmering in the San Francisco Bay area, as forces have been at work, openly and

secretly, to make San Francisco safe for better planning and modern architecture—and more of it. Ever since the National Planning Conference, and the "Space for Living" exhibit, put on a year ago by the TELESIS group of architects, landscape architects, planners, and industrial designers, the average citizen has grown increasingly receptive to talk and action on making this city an even better place to live.

What made a recent S. F. Chamber of Commerce-sponsored Public Conference an event without precedent was the fact that it brought together hundreds of private citizens, well able to voice their thoughts on local needs, with a number of key people, well able to put these thoughts into action. There were positive results: a decision to form a Citizen's Advisory Committee to study development of a Master Plan for San Francisco and to aid the Planning Commission in popularizing the Master Plan in the various districts of the city, through a program of education; also endorsement of a campaign for the modernization of downtown and other business and commercial areas.

The San Francisco Housing and Planning Association, in conjunction with TELESIS and other progress-minded bodies, now is conducting a publicity campaign to drive home the vital importance of the Master Plan idea to people in all walks of life.

Regional Planning for the S. F. Bay Area took a step closer to official realization when the California State Planning Board held an all-day hearing, as required by law, to find out how city and county officials and citizens felt about solving Bay Area problems on a regional basis. The outcome was that housers, planners, and architects enthusiastically supported the idea, and most county officials promised official backing. It looks as if San Francisco Area is "growing up" as a metropolitan unit. For the occasion TELESIS arranged what is probably the first public exhibit on regional planning for the Bay Area.

The Commonwealth Club, that venerable Californian institution, the other day opened the eyes and ears of distinguished members and guests with a discussion on "Modern Architecture vs. Traditional

(Continued on page 52)



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designed by architects
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Units have been spec-
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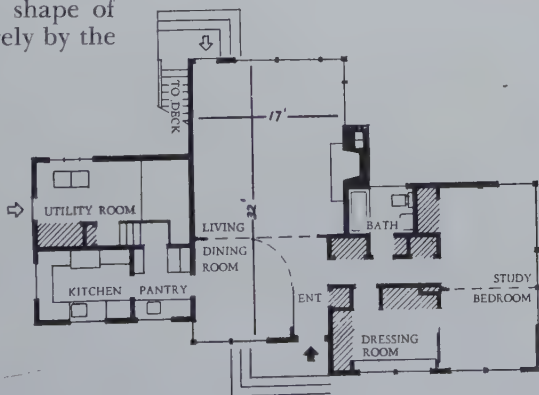
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ANDERSEN HORIZONTAL GLIDING WINDOW UNITS ACHIEVE SPACIOUSNESS IN THE WALKER ART CENTER "IDEA HOUSE," IN MINNEAPOLIS, MINNESOTA

To demonstrate the most progressive ideas of fenestration in the home, the architects of this, the first Art Center-sponsored home in America, chose Andersen Horizontal Gliding Window Units.

The reasons for this choice are aptly stated in the Guide to the Idea House: "The most important 'idea' of the house is spaciousness . . . the use of large windows for view and sun and smaller windows where ventilation is of primary interest should be noted . . . the large windows on the south with the interior flower boxes create the feeling that the garden is a part of the house and accentuate the spaciousness of the room . . . the size and shape of windows were determined entirely by the needs *inside* the house."

The Andersen Horizontal Gliding Window is a complete window unit. It is completely weather-stripped, and is suited to rigorous climates where weather-tightness is of paramount importance. This window is especially adaptable to large window areas, since it is not confined to sizes that can be counterbalanced or swung on hinges.



FOR FURTHER INFORMATION, SEE SWEET'S CATALOG, SECTION 15/24,
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Exterior of Livingroom demonstrates the superb contribution made to the design of the Walker Center Idea House by Andersen Horizontal Gliding Window Units.



Interior of Bedroom, showing the use of fixed-sash "picture" window flanked on each side by large Andersen Horizontal Gliding Window Units.



(Continued from page 50)
 Architecture." It came as a delayed-action bomb to many when Golden Gate Bridge Architect *Irving Morrow*, at the end of a weighty and carefully-worded document, proclaimed the findings of the Club's Architectural Section to be in favor of Modern Architecture. Architect *Richard Neutra*, long-time pioneer of the contemporary approach, was scheduled to add his say, to be followed by white-haired, many-titled *Arthur Brown, Jr.*, as champion of traditional architecture. Many came hoping to be in on a fight. Instead, Neutra left early to catch a train, after he had had his say, and Brown in the course of a long, delightfully rambling speech said little that could be construed as a valid defense of the Traditional Approach. So there was only an eloquently tacit agreement.

Architectural draftsmen have been much in demand, with large scale naval building going on in Oakland, and defense housing in Vallejo, Pittsburgh, and other centers. Some architects in private practice have actually been commissioned to render professional services on defense housing projects in this region.

Very much in the public eye, complete with Sidewalk Superintendents' Clubs, are two major downtown projects now in process of construction: the new NBC headquarters, *Albert Roller, Architect*, and a subterranean garage to house 1600 cars, beneath Union Square. The latter is expected to mitigate downtown traffic problems, although the sceptics whisper of heavily increased auto vs. street car jams due to the battle of 1600 cars getting in and out of the great "gopher hole." We wonder who's right. That huge, deep cavity now yawning at downtown shopping crowds, has made local columnist *Herb Caen* wonder how dentists must feel looking down on it from their offices in a nearby skyscraper! *Timothy Pflueger* is the Architect for the garage scheme. w. l.

BOSTON NOTES

On July 10th the Massachusetts House of Representatives is said to have passed House No. 2248, the architectural registration bill. That leaves its ultimate fate in senatorial hands and presages a decision betimes.

The only architectural school which has a degree of vitality all-year-round seems to be Harvard's.

Students there have just inaugurated a quarterly publication called "TASK," an endeavor which got its impetus from an MIT-Smith-Harvard discussion group. This magazine fits into the pattern for a more enlightened architectural understanding, along with conferences and correspondence, by the projection and sharing of ideas anent social requirements, new techniques, new materials, and new types of planning.

To mention a few of "Task's" first contributors there is *Maholy-Nagy* with "New Trends in Design," illustrated with photograms; "Furniture Design," by *Willo von Moltke*, of the Museum of Modern Art's furniture competition; a report on prefabrication from *Robert L. Davison*, and "Architectural Education" by *Dr. Gropius*. The address is: Task Magazine, Robinson Hall, Cambridge, Massachusetts.

Harvard men of a couple decades back will rejoice that *Norman Brazier* has at last settled down and become a father. The blessed event was an eight-pound male with an eye to the ladies. Fontainebleauers will be interested to know *Sam Santoro* has just been spliced with some formality. LEON KEACH

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Cabot-stained house. Architect, *Melvin N. Garlough*, San Marino, California

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A. The posts in the foreground were modelled with broad, flat pencil strokes (Venus 4B), drawn in varying directions to indicate the form and shape of the posts. The reflections were drawn with horizontal zigzag strokes, using the same type of pencil point.

B. The receding beach and water were drawn with flat strokes, graded in intensity from light to heavier and light again (Venus 2B). The lower edges of the waves were accented with a sharp pencil point.

COMPETITION ANNOUNCEMENTS AND RESULTS

The award of seven full resident scholarships and nine tuition scholarships at the Cranbrook Academy of Art, for the school year 1941-42, has been announced.

Those receiving the full resident scholarships are: *Robert W. Moser*, Eugene, Oregon; *Stephen W. Page*, Detroit, Michigan; *Charles W. Lane*, Almont, Michigan; *Ruth Keller*, Webster Groves, Missouri; *Clarence E. Van Duzer, Jr.*, Cleveland, Ohio; *Helge Westermann*, Copenhagen, Denmark; *Jack K. Steele*, Detroit, Michigan.

Those receiving the tuition scholarships are: *Mary Elisabeth Pike*, Redwood City, California; *Winslow Eaves*, Detroit, Michigan; *Betty Helen McBride*, Monroe, Michigan; *Robert Eaton*, Pontiac, Michigan; *Efrem M. Waskowsky*, Chicago, Illinois; *Paul G. Valkenier*, Brookline, Massachusetts; *Alexander Goldfarb*, New York, New York; *Virginia Dudley*, Chattanooga; *Jay Robinson*, Detroit.

KINLEY FELLOWSHIP

The award of the tenth annual Kate Neal Kinley memorial fel-

lowship at the University of Illinois to *Paul H. Jones* of Urbana has been announced by Dean Rexford Newcomb of the College of Fine and Applied Arts, chairman of the fellowship committee. This provides \$1,000 for study here and abroad and the 24-year-old winner, who is an artist, plans to use it to study painting, possibly at Cranbrook. The alternate is *Elsie Mae Bittinger*, Onarga, Illinois, a candidate in the field of Voice.

DEFENSE POSTERS

When the jurors completed the anonymous judging of 610 posters submitted in the POSTERS FOR NATIONAL DEFENSE competition held in June by the Museum of Modern Art in New York, they found that two men had alternately won First and Second Prizes in both sections of the competition. Army and Treasury officials have expressed satisfaction with the results of the competition and *Harford Powel*, Information Director of the Defense Savings staff, has announced that the Treasury Department probably will purchase and use

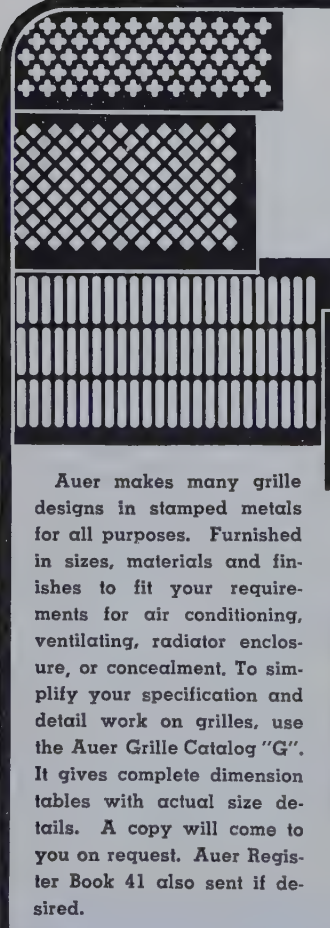
many of the posters in the competition in addition to using the winning posters.

John C. Atherton, of Ridgefield, Connecticut, won the First Prize of \$500 in Group A (posters for U. S. Treasury Department) and also the Second Prize of \$250 in Group B (posters for U. S. Army Air Corps). *Joseph Binder*, of New York, who won First Prize of \$500 in Group B, also won the Second Prize of \$250, Group A.

BRUNNER AWARD

Hobart B. Upjohn, of New York, nationally known for his work in ecclesiastical architecture, has been awarded the \$1,200 Arnold W. Brunner Scholarship for 1941 of the New York Chapter of The American Institute of Architects, it is announced by *Harvey Stevenson*, President of the Chapter.

Mr. Upjohn, whose grandfather, Richard Upjohn, was President of the Institute from its founding in 1857 until his death in 1876, plans to write a history of the Institute, up to 1900.



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Office and warehouse building of the All-Steel-Equip Company, Inc., Aurora, Illinois. In this window-less structure, dirt, dust and drafts are eliminated. Air-conditioning and heating combined for health and comfort. This modern brick and steel structure is protected with 28,900 sq. ft. Ruberoid Bonded Coal Tar Pitch and Felt Built-up Roofing. Architect and General Contractor, The Austin Co., Chicago, Illinois. Approved Roofing Contractor, J. L. Adler Inc., Joliet, Illinois.

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AT LARGE IN THE LIBRARY

LANDSCAPE ARCHITECTURE IN THE MODERN WORLD, by Karl B. Lohman. (The Garrard Press, 1941, 181 pages, 165 pages of text, 16 unnumbered plates of illustrations, cuts of plans and diagrams. 9 1/4" x 6 1/4", \$2.50).

In a slender volume, the author deals broadly with the field of landscape architecture moving in the open from garden to farm, to park, through cemeteries and golf courses, out into the country and back to town without becoming ensnared in the tangle of shrubbery in which most authors lose not only their way, but also the light.

By a series of short chapters several of the various modern problems which concern the landscape architect are tersely reviewed, often with a statement of an outstanding solution, occasionally with general cost data, and more often with basic design data. The chapters on Farms (XIII), Parks (XVI), Golf Courses (XX), School Grounds (XXI and XXII), and Cemeteries

(XXIV)—to use their subjects rather than their full titles—are well written, and, to this reviewer, satisfactory.

Chapter XIV on the City Lot also is well-written but overlooks an important fact; which is, uninspired land use in too many instances can be laid to the doors of the deed restriction and the zoning ordinance as well as to design inertia. Chapter XVII on Outdoor Theaters omits a much-needed discussion on the gradient of slopes for the audience. Arboretums (XVIII) would have been improved by a brief schedule of areas required for adequate display of exhibited species thus indicating conclusively that most such endeavors are conceived in parsimony. Chapter (XIX) on Zoos, a page and one-half, does no more than acknowledge we have a problem. The other chapters are good statements of their titles.

Since this book discusses landscape architecture in today's world it is disappointing to note that subdivisions, industrial and fair grounds have not been noted. Missing also, is a discussion of the landscape architecture of public housing, although a brief reference to Greenbelt Towns is made in re-

spect to their park aspect rather than to the planning of land for human use and enjoyment. In an enumeration of current type of problems confronting landscape architecture, National Parks, National Forests, and other regional problem areas deserve mention because many landscape architects are devoting their careers to these projects.

Withal, the book has distinct value. The bibliographies at the end of each chapter are sound. For the active landscape architect it briefly refreshes the memory, and for the architect seeking factual data in an allied field it will save much fruitless perusal of chaff. It can be safely recommended for those individuals in responsible positions who have the administration of landscape projects, or courses of landscape architecture, on their hands and who wish to be informed without the effort of wading through heavy tomes.

The illustrations and drawings at the back are not satisfactory examples of reproductions. A few, as impressions of an idea, are well enough but cuts of plans and generally all pictures, in this reviewer's opinion, should be as sharp and clear as crystal—or else not attempted.

WILLIAM A. STRONG

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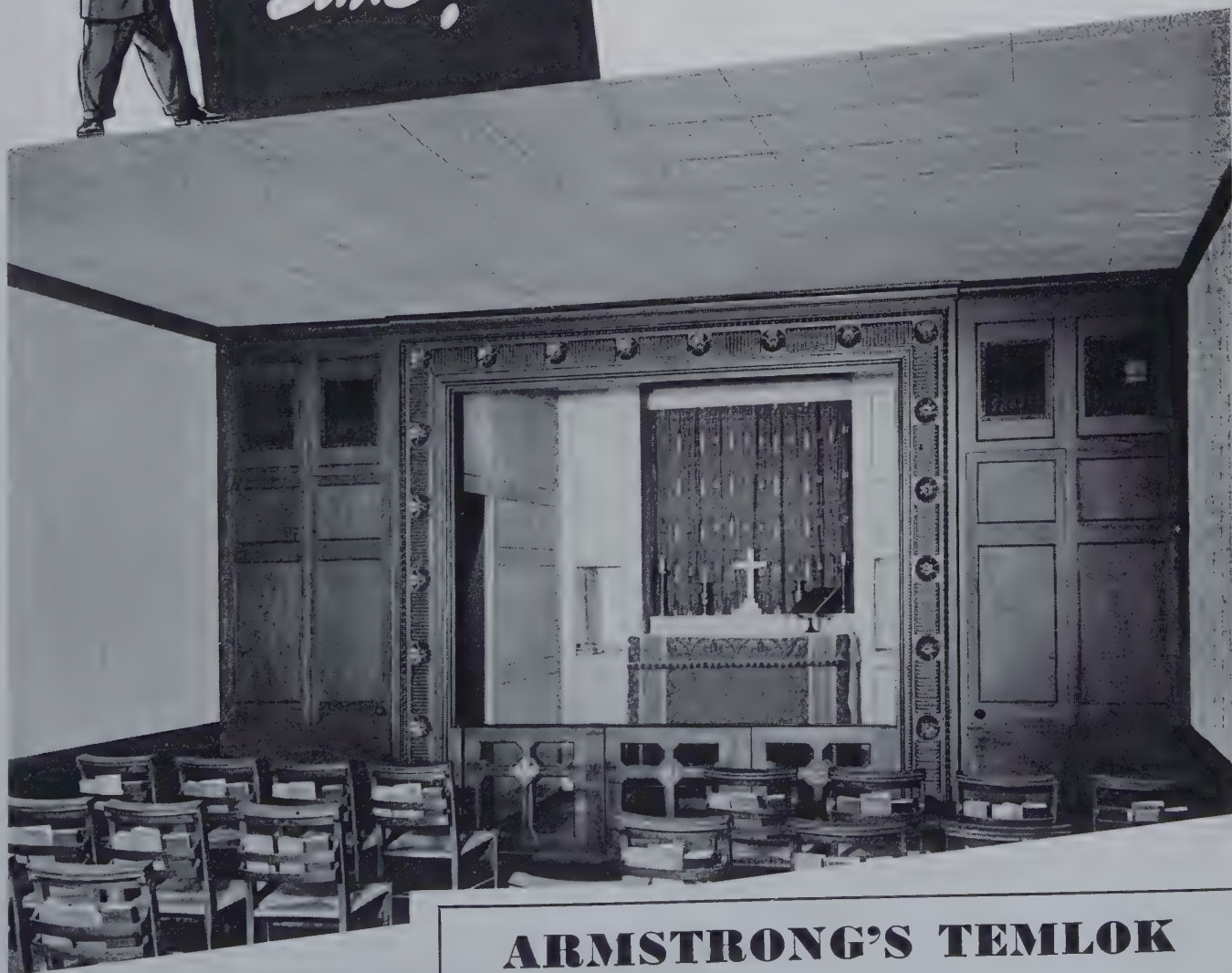
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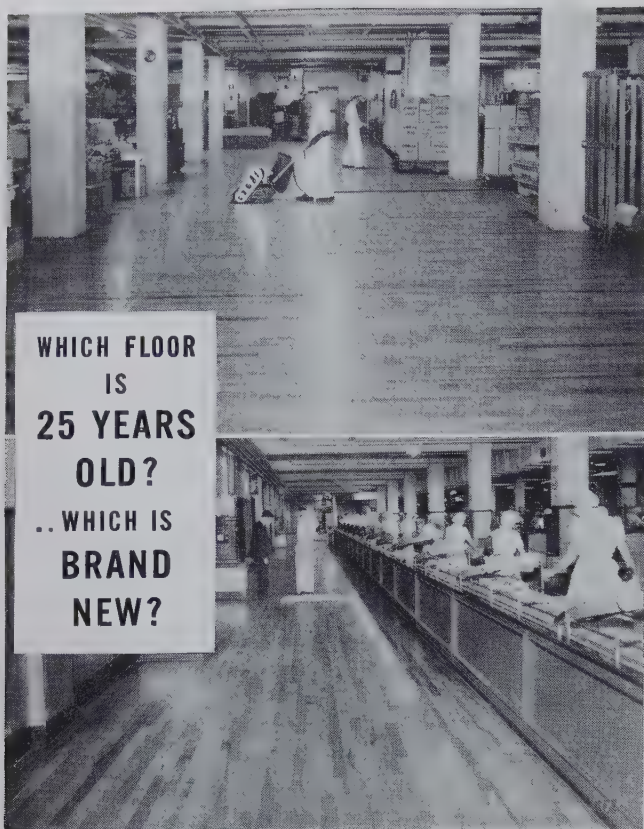
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OLD?
.. WHICH IS
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(Photos by courtesy of G. H. Tennant Company, Minneapolis)

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It's hard to tell which floor is which at the Hershey Chocolate Plant. For when Hershey's 25-year-old floors were reconditioned, they looked *brand new*!

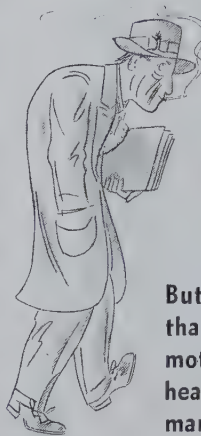
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Fig. 1266
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See reproduction of various woods in natural colors in Sweet's Catalog, page 17/40.

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STEEL SASH**

Regardless of price, no other steel sash have these features! These are but a few of the outstanding points which make Mesker Steel Sash, based on sworn factual findings, the best steel sash available.

1

PATENTED RUST-PROOF BRONZE BEARING MALLEABLE CUP-PIVOTS

Never rust, wear,
break nor fall out.
Vents stay aligned,
work smoother, and
"weather" better.

3

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No springiness, each
weathering bar more
durable, rigid. Eliminates bending, warping of weather bars.

2

ALL WEATHERING MEMBERS HOT ROLLED 1/8" ANGLES

Won't bend, spring
out of shape. Extra
thickness... longer
life, more durable.
Factory-fit lasts.

5

FRAME AND VENTILATOR CORNERS RIVETED AND WELDED

Riveting and weld-
ing these vital points
assures you sash that
stays square during
transit & installation.

4

ONE-PIECE HOT ROLLED FRAME SECTION FOR OUTSIDE GLAZING

An exclusive MESKER
development. Not
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Compares quality of
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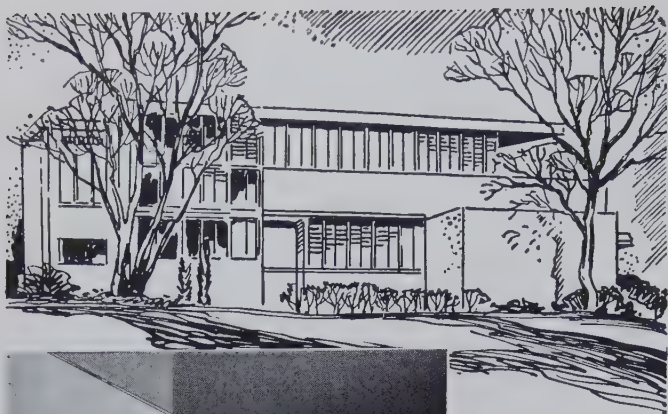
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☐ Illustrated Steel Sash Price Book ☐ Mesker Dealer Plan

Firm Name ☐ ARCHITECT ☐ BUILDER ☐ DEALER

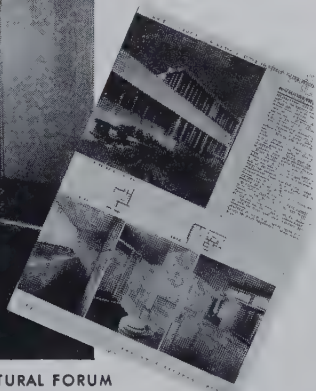
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A MODERN BATHROOM

Designed by
RICHARD J. NEUTRA
Los Angeles, Calif.



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DESIGN FOR LUXURY • SPECIFY FOR LOW COST • SPECIFY *Marlite* for walls

◆ In the luxury and thoughtful care given to the unusual design features so evident in this bathroom by Mr. Neutra, it is significant that Marlite was specified for the walls. Notice particularly how the architect used unbroken surfaces of the Marlite wall-size panels to enhance the spaciousness and modern simplicity of line. Marlite Pre-finished Wall Panels — available in more than 100 popular colors and patterns — offer you a scope of decorative adaptability for creating truly modern interiors in a degree unmatched by other types of wall materials. For further information, write — or see Sweet's 11/39.

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814 MARSH PLACE • DOVER, OHIO



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FOR CREATING BEAUTIFUL INTERIORS

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NEW PRODUCTS

CHRYSLER AIRTEMP ANNOUNCES NEW OIL-BURNING WATER HEATER

A new automatic, oil-burning water heater which, it is claimed, will provide all the hot water required by the average family for approximately 3¢ a day, has been announced by the Airtemp Division of Chrysler Corporation, Dayton, Ohio.

The new heater which has been under development for a long time, makes use of a patented vaporizing oil burner. The Airtemp burner is said to be highly economical due to the use of

two stainless steel baffle plates and the scientific arrangement of air intake ports under each. Thus, whether the burner is operating on low flame, high flame or at any point between, complete combustion is assured by the thorough mixture of oil vapor and air. A clean burning, intense flame results.



Entirely automatic in its operation, the new Airtemp water heater, 20-gallon size, provides 25 gallons of scalding-hot water an hour. The oil control accurately meters exactly the amount of oil required by a thermostat in the tank. Pilot

flame uses only a few drops of oil per hour. The new heater is available also in 30, 40 and 50-gallon capacities, each of which provides 34 gallons of scalding-hot water per hour, based on 80° rise in water temperature.

All models are finished in attractive white enamel with black trim. Cabinets are insulated at the sides with metallation and at the top with rock wool.

NEW FLUORESCENT CONTINUOUS LUMINAIRES

A new line of surface-mounting fluorescent luminaires for commercial interiors, designed especially for single or continuous strip illumination has just been announced by the Westinghouse Elec. & Mfg. Co., East Pittsburgh, Pa. Two styles are available, both for direct lighting, the CL-40 single lamp unit, and the 2-CL-40 two lamp unit. Both utilize 40-watt, 48-inch white or daylight fluorescent lamps.

Units consist of ornamental steel runner, ornamental end caps, reflector, ballast, starting switch, sockets, wire and glassware. The glass sections, one of which is necessary for each lamp, are Alvax glass. Alvax, although translucent, has high transmission qualities, yet sufficient opalescence to conceal the lamp. Mounting is provided for by six slotted holes in the base of the unit. Two 1½-inch conduit knockouts are provided in each runner.

The company also announces a new ornamental fluorescent luminaire, the CL-160, suitable for general commercial lighting installations in offices, schools, stores and public buildings. Available with

(Continued on page 61)

(Continued from page 60)

three types of diffusing media for different light distribution requirements, the unit uses 4 40-watt, 48-inch fluorescent lamps, either white or daylight or combinations of both.

With a louver bottom, 30% of the light is directed downward, 70% upward; with a clear ribbed glass bottom panel, 25% of the light is down, 75% up; and with decorated ribbed glass, 22% of the light is down; 78% up.

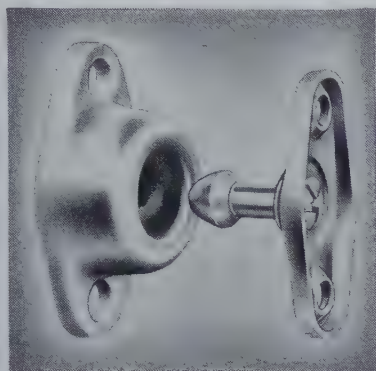
NEW SILENT DOOR HOLDER

Of entirely new and simplified construction, the new door holder recently perfected by The Bassick Company, Bridgeport, Conn. is said to meet a very real and widespread need.

This new door holder consists of just two parts—a metal plunger and a rubber insert encased in a metal socket, each part held firmly in place by just two screws. No oiling, adjustments or other

servicing necessary after the simple installation is made.

There are two types of plungers which make them suitable for practically any door—the type illustrated is the straight plunger for wall installations, the other type is a goose-neck shape for floor installations.



tions. The rubber encased metal socket is the same for both plungers.

The quiet operation and simplicity of this new door holder is recommended for use in homes, hospitals and other institutions, offices, and wherever doors should occasionally be kept open.

NEW TYPE WINDOW SPRING

The Dodge Sales Co., 519 N. 66th St., Milwaukee, Wis., is distributing a new type of window spring, known as the Jiffy Window Control Spring, which is being used in more than thirty U. S. Army camps, hospitals and airports. The new spring, it is stated, saves money on the cost and application



of barrel bolts, while allowing the same freedom of opening and closing for double-hung wood windows that weights and pulleys provide.

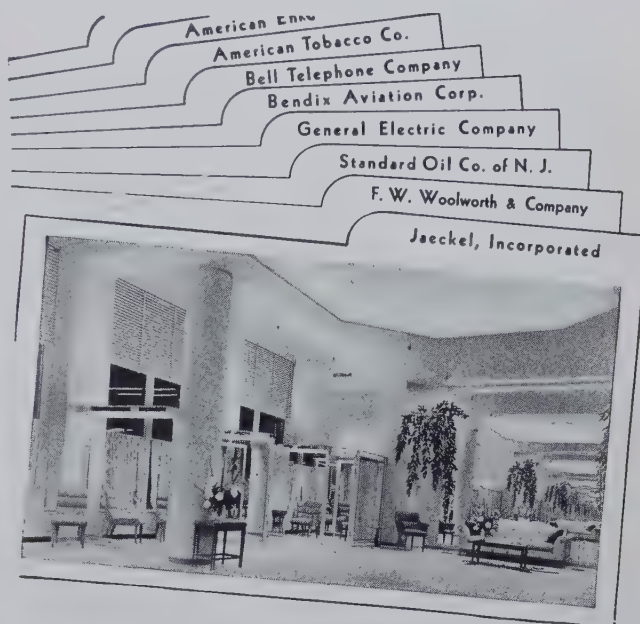
The Jiffy window control spring is a flat spring, 1¼ in. x 6 in., made of annealed hard spring bronze, slightly curved to exert pressure as it is installed.

On new construction four Jiffy springs are applied to each window between the edge of the sash and the jamb; one on each side of both the upper and lower sash. They provide a constant

(Continued on page 62)

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TRADE MARK



LINOLITE FLUORESCENT EQUIPMENT IS CUSTOM-ENGINEERED TO THE JOB BY BARKON-FRINK

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What's more, Whale-Bone-Ite Seats cost no more than ordinary heavy-duty types.

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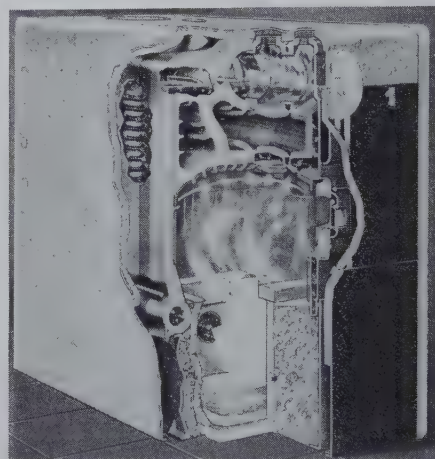
(Continued from page 61)

pressure which holds the sash firmly in any position, but which permits easy raising and lowering. It is not necessary to mortise or recess to install these springs.

NEW NATIONAL OIL-FIRED BOILER

The National Radiator Co., Johnstown, Pa., announces that the new 1941 No. 20 Series deluxe oil-fired boiler and complete All-in-one heating unit were designed to provide modern attractiveness in addition to improved internal design in heating equipment. The burner, controls, and accessories are concealed in a cabinet at the back of the boiler.

Internal construction design improvements include: extended heat extractor surface in flue-ways and under crown-sheet; heat conserver baffles to direct flow of hot gases against these projecting surfaces; properly sized easy-fit combustion cham-



ber may be obtained for the boiler and is standard equipment with the unit; patented dry steam baffles give quicker heating and eliminate water hammer; front section has a flow-tapping for circulating hot water

systems; an observation port in the inspection door permits check-up on combustion conditions without opening door, thus eliminating excess air; a draft and CO₂ analysis tap is provided in the front inspection door and also in the smoke collar; inspection and cleanout doors are tightly clamped to a ground surface; boiler sections are pulled together against a ground bead iron-to-iron surface preventing air or gas leakage; a side and rear access door in cabinet permit easy adjustment of burner and controls; a wide variety of tank and tankless hot water heaters are fully submerged in the back section.

The No. 20 Series deluxe oil heating unit is equipped with a quiet burner; long-hour motor with overload protection; positive pump and turbo-blast head. Capacities range from 360 to 780 sq. ft. steam.

NEW HIGH-GLOSS FINISH FLEXBOARD

A new, high-gloss finish flexboard has recently been perfected by Johns-Manville, New York, and added to its line of asbestos-cement sheet materials. The material is called DeLuxe Flexboard and, it is stated, sets an entirely new style in prefinished wall sheet materials.

DeLuxe Flexboard is especially suitable for application in kitchens and bathrooms of homes, and can be used in new construction or applied over old walls and ceilings in existing homes.

There are three styles of sheets in DeLuxe Flexboard—4 ft. x 8 ft., plain; 4 ft. x 8 ft. with hori-

(Continued on page 63)

(Continued from page 62)

zontal scoring on 12 in. centers and 4 ft. x 4 ft. with 12 in. x 12 in. box scoring. The material is available in eight attractive colors: Blue, green, peach, yellow, red, ivory, black and white.

STANDARD ADDS TWO NEW CUSTOM-LINE SINKS

Two new Standard Custom-Line sinks are offered by American Radiator & Standard Sanitary Corp., Pittsburgh, Pa. for use with custom built kitchen cabinets. Standard Custom-Line sinks are designed especially to provide an ideal unit where continuous counter tops are desired, and the two new models give wider selection in this popular line.



Custom-Line P-7002-S double drain board model measures 4½ ft. in length, 21 in. in width, and length of each drain board exclusive of the rim is 16½ in. The 8 in. deep sink well is 18½ x 15½ in.

Dimensions of the single drain board model, P-7004-S with sink on right and P-7008-S with sink on left are, 3½ ft. in length, 21 in. in width, and length of drain board exclusive of the rim is 20 in. The 8 in. deep sink well is 19½ x 15½ in.

Both models are cast iron, acid-resisting enameled flat rim sinks with back ledge and center outlet, and are supplied with Auto-Unit Re-Nu combination swinging spout faucet with soap dish and rubber hose and spray. This faucet requires only one



hand to operate. Spray is released only when thumb lever on spray head is pressed, preventing any unexpected discharge. Cast brass faucet body is rigidly assembled with screw connections, eliminating slip joints and possibility of leaks under the sink. In addition to this convenient and modern faucet, the sinks also have the popular Chromard crumb cup strainer and stopper as regular equipment.

All Standard Custom-Line sinks are available in white and 11 beautiful colors.

Whatever Your Specification ... Stanley Makes It



Stanley Hinges for Combination Doors

As combination screen and storm doors become increasingly popular, architects are specifying Stanley No. 152¼ Adjustable Tension Spring Hinges for hanging them.

Ordinary Spring Hinges Not Suitable

The combination door uses a screen panel in the summer and a glass panel in the winter. Due to the difference in weight between the two, ordinary fixed-tension spring hinges are not satisfactory.

Stanley 152¼ Hinges of wrought brass are designed for this service. Made of heavy gauge metal and equipped with heavy springs of best quality steel wire, their tension can be easily regulated for correct closing of either weight door.

AN AID TO YOUR SPECIFICATIONS



Stanley Catalog No. 61 is a handy guide to the best in building hardware. It gives complete details and specifications on the complete Stanley line, and will prove invaluable as a reference when you are making up specifications. Write for your copy. The Stanley Works, New Britain, Connecticut.

STANLEY

HARDWARE FOR CAREFREE DOORS

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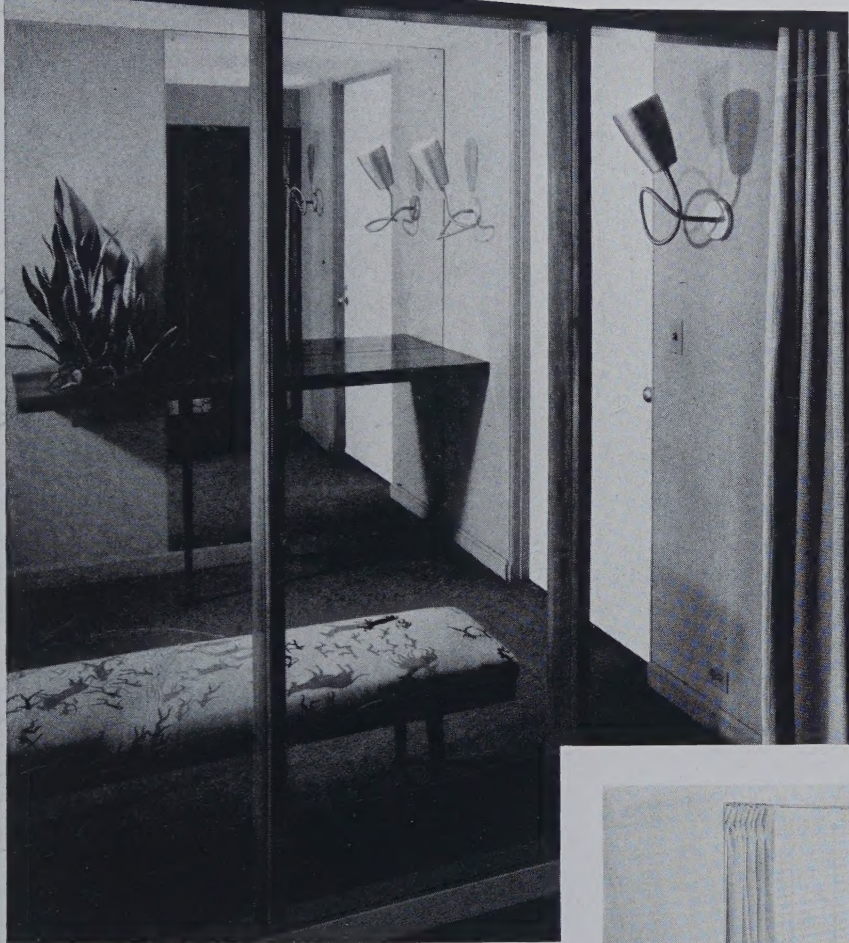
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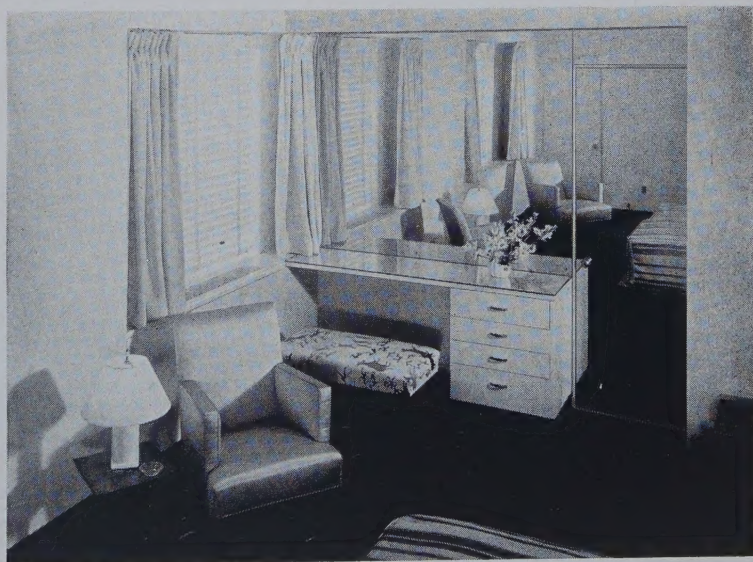
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(Architects: Skidmore, Owings and Merrill)



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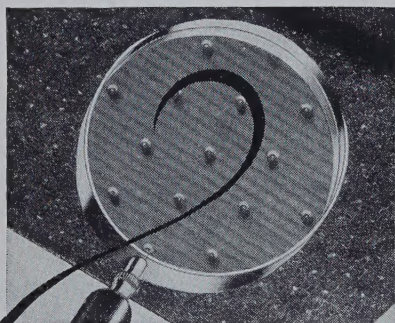
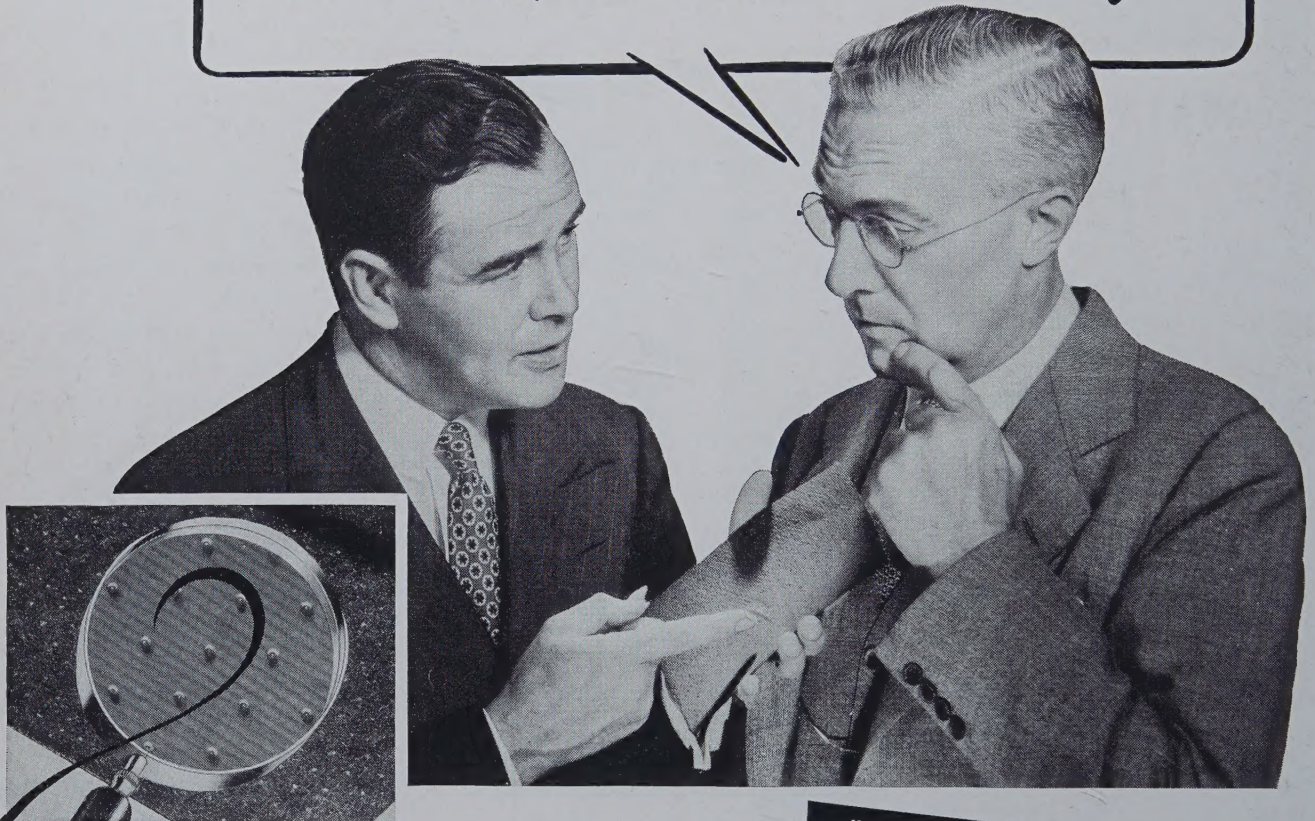
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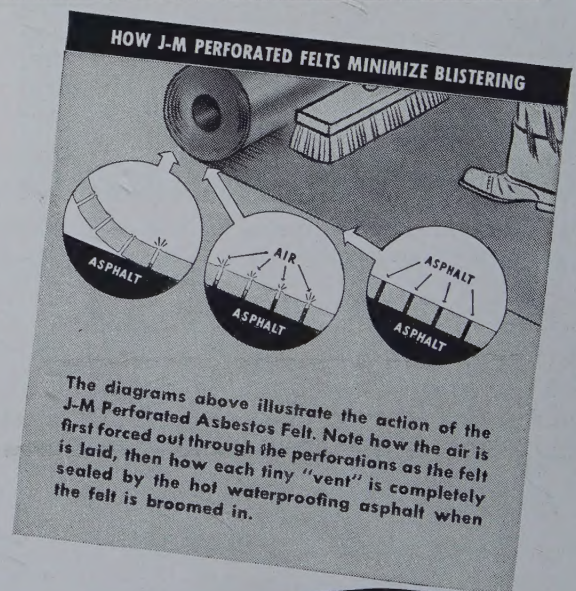


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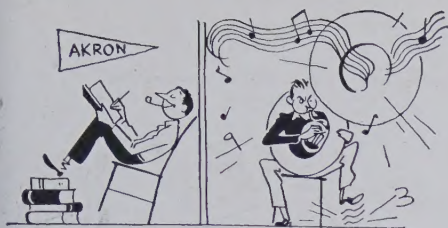
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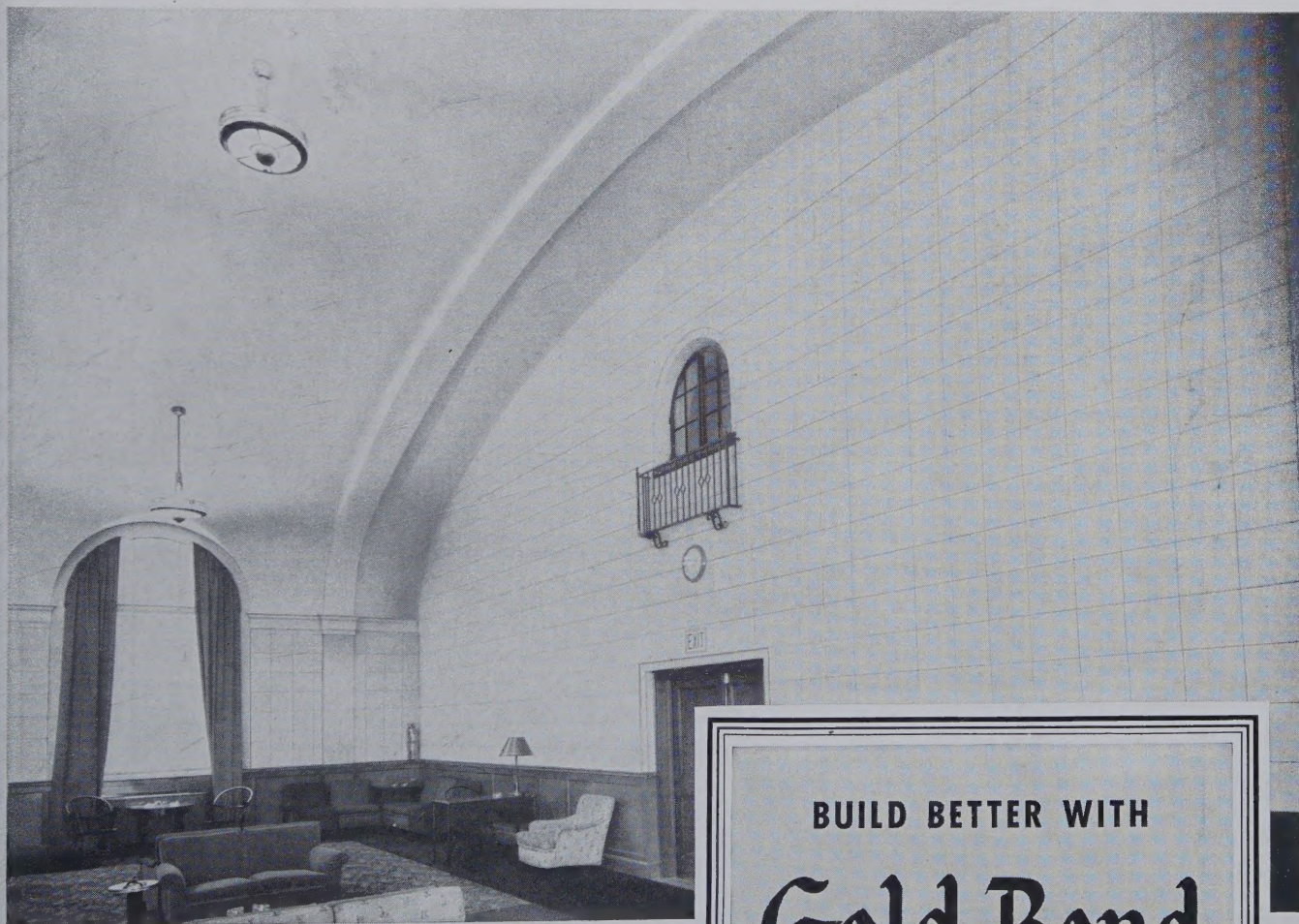


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Henry and Murphy, architects

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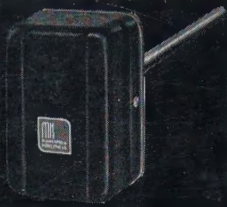
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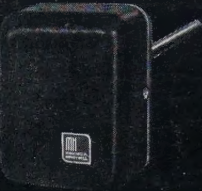
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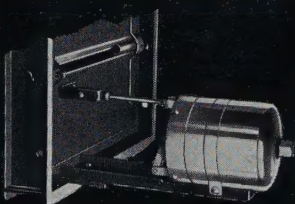
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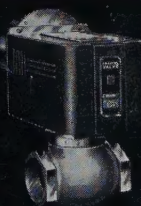
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